

May-June 2013
Vol. 16, No. 4

Report From CinemaCon 2013

by Paul Fraser

CinemaCon, like its predecessor ShoWest, is the Las Vegas-based annual convention for the theatrical movie industry, presented by the **National Association of Theatre Owners** with the participation of the major studios. I've been a regular attendee over the years. My first time was in 1987, during my first year at **Imax Corporation**. (In fact, I think this was the first time any Imax employee had registered for this convention). Reflecting on how digital cinema has changed the landscape – and this convention – I recall a screening at the 1994 ShoWest: one of the first ever demos of video projected on a theater screen. At the time it was being called “e-cinema.” I think it was a 1K resolution image. The buzz back then was that e-cinema was just “a couple years away,” which of course proved to be a wildly optimistic prediction. The film chosen for that demo was *Only You*, a new film starring

Robert Downey Jr. and Marisa Tomei. It's funny that the dude playing the lead in a romantic comedy used as an early test of digital cinema just opened the latest installment of the enormously successful *Iron Man* franchise almost 20 years later, on thousands of digital 2D and 3D and hundreds of IMAX digital screens around the globe.

Back to 2013. Attending CinemaCon this year, as in the past six years since launching my consulting business, is an efficient way to keep up to date on d-cinema product improvements, for the benefit theater clients especially. This year I offered to report on CinemaCon for this publication. As an *LF Examiner* reporter with press credentials at the convention, I looked for news of interest to the giant-screen business. In particular, I sought updates from the manufacturers of laser projectors, since this development is likely be the biggest product news to affect the giant-screen business in the coming years. Also, I went looking for anything that held out the promise of enhanced 3D presentations, again, in the context of the giant screen.

Laser Projectors

I talked with representatives of each of the three DLP projection manufacturers: **Christie Digital Systems**, **NEC Display Solutions**, and **Barco, Inc.** All three companies are very active in the development of laser projector.

Christie laser projectors will be deployed later this year. The rollout is targeting premium large-format screens, 60 feet (18 meters) wide and larger. Light output is expected to be 60,000 lumens for a single projector, which is almost double that

(see *CINEMA CON* on page 6)

The Fulldome Revolution

by Michael Daut

This article is adapted from a speech given at the IMERSA Summit in Denver in February.

Fulldome is the most incredible canvas in the world. I have loved my work in the Digital Theater Division at **Evans & Sutherland** over the past 15 years, and it's a privilege to be on the board of **IMERSA** (the association of Immersive Media, Entertainment, Science, and Arts) to help move it forward. It's a whole new medium, and that's something that doesn't come along very often. It's unique; it's very special. It has qualities of filmmaking, theater, and live events, but it's something altogether different.

It's in an immersive space. Story time and real time intersect in the dome, because the audience is not just watching an experience, they're inside of it. That's something we have just started to leverage. The audience actually feels like they're in the scene. I like to describe it as the closest thing we have to the holodeck from *Star Trek*. It really puts you into new places, often places that you could never go any other way.

There's also a kinetic response in the dome. When you're moving the camera, you're moving the audience. I've wit-

(see *FULLDOME* on page 10)

Premiering In May and June

Iron Man 3
Star Trek Into Darkness
Great White Shark 3D
Penguins 3D
Dragons: Real Myths Unreal Creatures
Man of Steel
Hidden Universe

See page 14.

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Creating the Title Sequence for *To The Arctic*

by Alan G. Markowitz

When director/producer **Greg MacGillivray** approached me over a year ago to produce the opening title sequence for his latest 3D giant-screen film, *To The Arctic*, the first thing I thought was, "What creative challenges will Greg present to me this time?" I vividly remember that for his first 3D film he wanted me to knock his socks off with a key component that would allow the audience to interact outwardly with the images on the giant screen. This was the origin of the 3D bubbles in the opening title sequence for *Grand Canyon Adventure: River At Risk*.

My latest journey with the award-winning filmmaker began with the following directive:

The intent for the opening title for

To The Arctic, is to create a sequence that will be fun and engaging as a 2D and 3D immersive IMAX experience. It begins in the vastness of space with an image of Mother Earth spinning in time-lapse fashion as the dark line between night and day moves slowly westward. From beyond earth's edge, the aurora borealis can be seen radiating upwards from the polar region within the Arctic Circle.

Credible fantasy

The opening title sequence begins in a setting layered with 3D falling snowflakes, then transitions to a scene of earth viewed from space, and finally continues back down towards earth, dropping below multiple layers of clouds slowly spiraling, surrounded by another flurry of snowflakes falling directly at the camera. Although Greg's intention was to take the audience on a surreal journey in the first 70 seconds of this three-minute sequence, I realized that certain aspects of the computer-generated imagery needed to appear credible for it to work.

Drawing upon various NASA websites for reference, the talented artists at **Stereoscopic FX**, led by VFX supervisor **Michael Roderick**, were able digital-

ly to recreate the natural beauty evidenced in some of the most dramatic time-lapse footage ever captured onboard the International Space Station. Fortunately, this footage was made available to the public at around the same time element production of the computer-generated earth globe was under way.

With most of the CG elements of earth completed, the next challenge was how to strategically choreograph the action of all the image content for a virtual camera that will travel roughly 230 miles in a relatively short time. In most instances, traditional time-lapse photography allows you to achieve this. But for this particular shot, which is just one continuous camera move taking us from point A to point B, we needed to find creative ways to compress time without speeding up the action, since fast-moving objects in a high contrast environment have an inherent tendency to strobe or judder on a huge canvas such as the GS screen.



Alan Markowitz

Seamless transitions

The first use of a transitional element that transports the audience from one environment to another occurs just after the second of two corporate logos fades away, as falling snowflakes transform into a vast moving starfield. Using a digital particle flow system, the artist was able to control the velocity and positioning of the various layers of moving snowflakes within a specified camera move, which ultimately led to the seamless blending of stars and snowflakes. The transition was enhanced further with dramatic reactive lighting on the fading IMAX logo as the sun entered from the bottom of the frame.

For the 3D version of the film, further enhancements were added to pull off a little sleight of hand: by drawing the viewers' attention to the close snowflakes floating above their heads, the transition of the snow and stars occurring in the background goes virtually undetected by most of the audience.

3D to the MAX

Greg wanted the audience to be totally immersed in falling snowflakes in the opening sequence. I had been captivated with the 3D snow in films like *The Polar Express* and *A Christmas Carol* (both released as IMAX 3D Experiences), and I knew I had to come up with a fresh, new approach to heighten the 3D encounter even further. My objective was to have snowflakes floating off the sides of the screen as well as over the heads of the entire audience giv-

Corrections

In Marty Shindler's report on Christie's Laser Demo (April 2013), an error was added in the editing process that overstated the efficiency of 3D cinema systems. The sentence in question should have read, "Only about 10-30% of the projector's light gets through most 3D systems."



Storyboard images depict some of the key frames from the opening title sequence Part 1.

ing the appearance that the snowflakes were even farther into the theater.

Since giant screens are large enough to fill the viewer's field of vision, they provide an incredible feeling of immersion. In a 3D GS theater, your peripheral vision can create an even greater sense of immersion, but it can sometimes be detrimental if not addressed properly. Keeping a 3D scene within the constraints of the screen plane when objects like floating bubbles or snowflakes appear to move off the edges of the screen towards the audience is, at times, a very difficult and a limiting task. As objects come forward off the screen in 3D, breaking the left and right sides of the frame, they will seem to drop back to the depth of the screen. The technical terms for this are "window violation" or "edge violation." It is uncomfortable and usually ruins the 3D effect.

The typical solution is to use floating windows, which are black bars on the sides of the screen that can grow, shrink, and move as needed. By "floating the window," the screen plane is shaped and formed, pushed and pulled in and out of 3D space in every direction while preventing objects from being cut off. Masking the sides changes the apparent depth posi-

tion of the screen, but does not affect the distance and depth placement of objects within the scene. Since the floating window used for this shot was only applied to the snowflake element, it served a dual purpose: allowing the snowflakes to appear in theater space beyond the edges of the screen as well as preventing eyestrain.

An Arctic joyride

A breathtaking aerial ride along Norway's Austfonna ice cap served as the backdrop for introducing the film's main title and credits. Given the rare opportunity to see the ice-walled glacier from this perspective, MacGillivray elected to preserve its majestic beauty as much as possible while still providing the audience with a magical 3D encounter as titles in the form of glistering icicles explode off the screen.

Working from an 8K digital scan made by DKP/70MM Inc., the team at StereoscopicFX converted the original 2D glacier background plate to stereoscopic 3D using a combination of depth maps, depth-image-based rendering techniques, and proprietary algorithms. Motion-tracking data was extracted from the 2,500-frame shot so that computer-generated elements such as lens flares, sunbursts, and atmos-

pheric effects could later be married accurately with the continuously moving camera.

The aerial fly-by of the glacier is one of those rare moments captured on film, so it was essential that the breakaway titles not interfere with specific key moments of the shot that Greg deemed visually important. One of these moments occurs as the camera flies along the ice cliff, where one of several waterfalls is seen pouring over a steep ledge. Subtle particle-generated effects such as water vapor and misty rainbows were added to some of the waterfalls to enhance the visual experience and reinforce the credibility of the computer-generated element. Finding the right balance while combining the realistic beauty of the Arctic captured on 15/65 film with digitally generated effects was paramount to the success of this sequence.

Alan Markowitz is visual effects producer at Visceral Image Productions, where he specializes in 2D and 3D giant-screen films. His credits include 70 GS films and 30 conventional features. He can be reached at alanmarkowitz@visceralimageprods.com.

Captions



Left: A particle flow system was used to break apart the titles moving along the z-axis and maximize the 3D experience.

Center: The main title with final lighting, textures, and FX passes composited with the 15/65 aerial background plate.

Right: computer perspective views of the title element and a composite 3D view allowed the animator to effectively alter timing of all the CG layered elements.

THE BIZ

NEWS



The Moore Warren Theatre in Moore, OK, after the May 20 tornado. Damage was superficial.

Plaza Towers Elementary, another nearby school, and the Moore Medical Center, the hospital Warren mentioned, which was completely destroyed. The northernmost wall of the Warren Theater would be just below the bottom edge of the pictures of the Medical Center.

In addition to the Moore location, Warren Theatres operates six other theaters in Kansas and Missouri. Its two IMAX theaters (the other is in Wichita, KS) were both custom built for IMAX digital projection and feature true giant screens of at least 60x80 feet (18x24 meters).

LLE ships first laser retrofit system

Laser Light Engines, Inc., has announced that it has shipped a “fully configured RGB-laser-powered universal laser retrofit system” to an unnamed “leading global innovator in the cinema space,” according to a press release. A spokesperson for the company told LFX that the system, which consists of multiple laser engines, is being integrated by the customer “into a larger system.”

Although LLE declined to provide any more specifics about the product or the client, that detail and the characterizations quoted above are consistent with the inference that the customer is **Imax Corporation**, with which LLE has had a business relationship since 2010 (see *The Biz*, Summer 2010).

LLE has been developing laser light sources to replace the xenon lamp-houses in conventional digital projectors since its founding in 2008. Under the July 2010 deal



Laser Light Engines

LLE's laser rack.

Oklahoma IMAX hit by tornado

On Monday, May 20, a massive tornado touched down in Moore, OK, a suburb of Oklahoma City, and cut a 17-mile (27-kilometer) path of devastation across the city of 55,000, killing at least 24 people and injuring hundreds more. Thousands of homes and buildings were utterly destroyed, and seven children died when the storm leveled Plaza Towers Elementary School. But less than three-quarters of a mile (1.2 kilometers) away from the school, the **Moore Warren Theatre & IMAX**, a 15-screen multiplex, suffered only superficial damage, despite being directly under the tornado's path and in the area of greatest destruction.

Before the tornado arrived, theater staffers evacuated the auditoriums and gathered customers in hallways to wait out the twister's 200-mph winds. After it passed, employees and customers emerged unharmed to find that nearby buildings had been flattened, but only the marquee and façade of the theater building had been damaged.

In the immediate aftermath of the storm, the theater served as a triage center for emergency workers. Press reports that the 600-seat IMAX theater was used as a makeshift morgue are untrue, according to

Warren Theatres' Les Padzensky.

A week after the storm, Padzensky told LFX that the multiplex had experienced no interior or structural damage, although the roof, marquee, some light poles in the parking lot, and the illuminated IMAX logo sign will need to be repaired or replaced. He had no estimate of the cost or time required for the repairs.

Interviewed by the *Wichita Eagle*, circuit owner **Bill Warren** expressed his relief that no one in the building was hurt, saying, “the theater had a little bit of damage, but I don't care about that.” He added, “It's a testament to that building and the design of it, because the hospital next door is being evacuated...and the bowling alley doesn't exist anymore, and you're talking 200 feet [61 meters] away.” He explained to reporters that the company trains its employees to deal with emergencies. “We have thousands of people in our building, so we feel...a very, very real and personal responsibility of taking care of those folks and making sure they're safe. We drum that into our management.”

The theater reopened on Wednesday, May 29, nine days after the tornado.

This Web page from HuffingtonPost.com — tinyurl.com/LFXmoore — shows before and after aerial images of

THE BIZ

DEALS

with Imax, the company was to provide its technology exclusively to Imax for two years and not offer it to any other large-format theater systems for three years. *LF Examiner* was unable to discover exactly when those periods expire or if the agreement has been subsequently extended or otherwise modified.

Christie tests “Quad” projection

Christie Digital Systems installed its new Quad projection system at the **Dolby Theatre** in Hollywood for the premiere of *Star Trek Into Darkness*, and according to *Film Journal International*, the system “might become a more permanent fixture” in the theater. Formerly known as the Kodak Theatre, the 3,300-seat venue hosts the annual **Academy Awards** ceremony. Unsurprisingly, the installation uses Dolby’s 3D system.

The Quad system essentially combines two Christie Duo systems (see *The Biz*, April 2012), using mirrors to bring the lenses of four 4K projectors as close as possible, and using a new automated image alignment system to maximize pixel registration. *FJI* quotes Christie’s **Don Shaw** as explaining, “When the projection lenses are further apart it’s impossible to make the pixels overlap on the screen. You can align them in the center of the screen, but as you go out toward the edge of the screen, the lenses are difference distances from the screen so you get geometric irregularities and pixel misalignments.”

IMAX signs first Baltic theater

Tallinn, Estonia, will be the site of the first IMAX theater in the Baltics, thanks to a deal signed in May between **Imax Corporation** and **Saturn Investments**. Saturn is the owner of the **Kino Kosmos** in Estonia’s capital city, a 739-seat theater, built in 1964 and renovated in the early 1990s. **Andrew Crips**, Imax’s president for Europe, the Middle East, and Africa, told *The Hollywood Reporter* that the deal is “part of our broader expansion strategy in

Europe to seed untapped markets and set the stage for further growth.”

No date was given for the re-opening of the theater, which is currently closed.

Eileen Campbell is Imax CMO

Imax Corporation has named **Eileen Campbell** as its new chief marketing officer, replacing **Marc de Grandpre**, who served in the position from May 2011 to August 2012. Starting on July 15, Campbell will “lead the company’s global marketing function,” according to a press release.

Campbell comes to Imax from **Millward**

Brown, a leading brand consulting firm, where she was CEO, responsible for 78 offices in 51 countries. In her six years at Millward, she also served as head of global development and CEO for North America. Before that she was senior vice president at **NFO Worldwide, Inc.**, a market research firm, for 17 years.

She holds a B.S. in economics and business administration from Heidelberg University in Ohio.

Payette to head Montreal S.C.

Montreal-born astronaut **Julie Payette** will become chief operating officer of the **Montreal Science Centre**, effective July 15. According to a press release, Payette will be “tasked with strengthening the MSC’s position as both a first-class institution and premiere science culture establishment.” She also becomes a vice president of the **Canada Lands Company**, the Crown corporation that owns and operates the science center.

Payette holds bachelor’s and master’s degrees in engineering. After being selected by the **Canadian Space Agency** from over 5,000 applicants to be one of four astronauts, she flew two missions on the

Space Shuttle: STS-96 on *Discovery* in 1999, in which she became the first Canadian to board the International Space Station, and STS-127 on *Endeavour* in 2009, in which she operated three robotic arms on the shuttle and the space station.

While at NASA she worked as capsule communicator (CAPCOM), responsible for all communications between ground controllers and astronauts in flight, and represented the astronaut corps at the European and Russian space agencies. She was Chief Canadian Astronaut between 2000 and 2008.

In 2011 Payette became public policy scholar at the **Woodrow Wilson Center for International Studies** in Washington, DC, where she studied the benefits of international collaboration in large-scale scientific projects.

She holds two Canadian honors: Chevalier du l’Ordre National du Québec and Officer of the Order of Canada.

Pollock named Imax int’l film head

Roger Pollock has been named to the newly created position of head of international film marketing at **Imax Corporation**, where he will “direct the international marketing strategy and execution for IMAX DMR releases,” according to a press release. He will be based in Santa Monica, CA.

Pollock comes to Imax from London-based **Paramount Pictures International**, where he was executive vice president for international distribution and operations from 2007 to 2012. Before that he was senior vice president for **United International Pictures**.



Julie Payette



Eileen Campbell



Roger Pollock



Barco's Todd Hoddick.

(from *CINEMACON* on page 1)

of comparable xenon products. (The recent public test of Christie's laser system at an AMC theater in Burbank was at 72,000 lumens. See article in *LF Examiner*, April 2013.) I asked them about the upper limit to these light levels: they're not really sure. Christie has done tests at more than 100,000 lumens, "and there's no smoke!" declared **Don Shaw**, senior director for product management in Christie's entertainment solutions business unit. "We don't know how much power density the [digital micro-device] chips can take," he added. Laser light lacks the ultraviolet or infrared frequencies that contribute to the deterioration of DMDs in xenon-powered projectors.

So does the significantly higher light output mean that only one laser projector, not two, will be the norm for giant screens? Shaw cautioned that large-screen theaters may still need two laser projectors for 3D, if superior light levels for 3D are the goal. In 3D mode, using two projectors, one each for left- and right-eye images, provides certain advantages versus flashing both eyes from the same projector. With single-projector 3D, not only is there less light, the flashing can contribute to the feeling of dizziness or nausea that some people experience while watching 3D. There are also some visible artifacts — flicker — that a trained observer can perceive with a single projector 3D presentation.

Todd Hoddick, vice president at Barco, said that the company's laser prototype, demoed at Moody Gardens and Cinema-Con in 2012, was "capable of exceeding 55,000 ANSI lumens with a single, self-contained projector. The real challenge for us is finding the right balance of light output and associated cost that makes sense for our exhibitor partners."

Jessica Mize, the inside sales representative for the digital cinema division of NEC, said its new laser product will be ready in Fall 2013. NEC's laser light engine units put out 5,000 lumens each, and are physically separate from the projector. Given the total light requirements for many giant-screen theaters, many of these 5,000-lumen units would be needed in a "laser farm" setup. However, "two units together is (at present) the maximum that can feasibly be introduced to the market, due to the standards and restrictions," according to Mize. As such, NEC's current laser product does not appear to have an application for giant-screen theaters.

On the subject of light levels for 3D, Christie takes the view that 14 foot-Lamberts, the DCI luminance standard (reflected light at the center of a screen), should be the standard for 3D, too. Alt-

hough light levels for 3D are not mentioned in the DCI spec, 4.5 fL has become a *de facto* interim (and many say inadequate) standard among commercial exhibitors and studios. (IMAX digital achieves higher luminance with its current digital system in both 2D and 3D modes). As xenon lamps dim over their lives, or when operators turn down the wattage to save money, it's not uncommon for commercial theaters to be running at only 3.0 fL in 3D mode. In its demonstration theater on the trade show floor, Christie offered a split-screen demo of a 3D image projected with 3.0 fL of reflected light on one side, and 14 fL on the other. Wow! It was a simple but powerful way to make the case for boosting light levels for 3D.

Barco hasn't taken an official position on higher light levels in 3D mode. Todd Hoddick said they "have done some testing internally," but it's "not clear that's (14 fL) the right answer."

The next-gen IMAX digital system, using Barco's laser projection technology, is expected to launch in the second half of 2014. Independently of IMAX, Barco's own branded laser projector rollout for the "mainstream" cinema market, "is dependent on evolution of standards," but



Barco's prototype laser-powered projector was demonstrated at the Digital Symposium in Galveston in 2012.

“probably won’t be commercially viable until 2015,” according to Hoddick. Barco’s laser rollout will be global, not targeting any one region first. Because of Barco’s relationship with IMAX, I asked if giant-screen theaters looking to retrofit to digital would be able to consider a non-IMAX Barco laser system as an option. Hoddick explained: “IMAX is a valued partner of ours and we do not compete directly with them in their core market. However, there are many integrators in North America that actively serve the digital cinema market and depend on Barco projectors for their unrivalled brightness.” It is obvious from market activity and talking with those integrators serving the GS theater sector that Barco’s xenon product is now, and will continue to be, offered by them.

How will these laser projectors be priced? NEC’s pricing will be available from its dealers this summer. Christie’s pricing for its laser projectors won’t be announced publicly anytime soon. But structurally, its pricing will be variable, as in “per-lumen pricing.” If a theater customer is ready to buy, Christie is prepared to quote pricing on a per-project basis now, and has done so for a few customers so far. Shaw declined to offer details, but

he admitted that, relative to xenon, the new laser projectors will be “significantly” more expensive.

Barco doesn’t have pricing on laser yet, and it’s not expected until late 2014. (This could be a sign that only xenon products will be available to GS theaters before 2015.) Barco’s Hoddick frames the pricing issue as a quest for the most “compelling value proposition.” With no lamps to change, avoiding that cost and the related labor is a key advantage of laser over xenon. Barco will take guidance from exhibitors’ own analysis: “What payback period do theaters need?” Hoddick said, adding, “is it six years of savings on lamps or fewer?”

Shaw cautions that theaters shouldn’t expect any electrical cost savings with laser, because the net power consumption for laser should be about the same as for xenon projectors. Although the light source itself uses less energy, cooling requires energy, so the net power consumption is no different than for xenon.

Theaters wonder about the useful life of



Christie’s Don Shaw.

the new laser projectors. Barco’s Hoddick expects the life of the new laser product “will be significantly better than our current xenon solutions.” Christie’s Shaw believes that any “failure” will probably be limited to loss of light, and he expects laser light engines to last ten years.

What about the retrofit path for theaters that have the current generation (Series 2) xenon projectors? Barco’s Hoddick confirmed this is “still an R&D effort,” but “rest assured this is a top priority for the [Barco] team.” According to Christie’s Shaw, there will be a retrofit

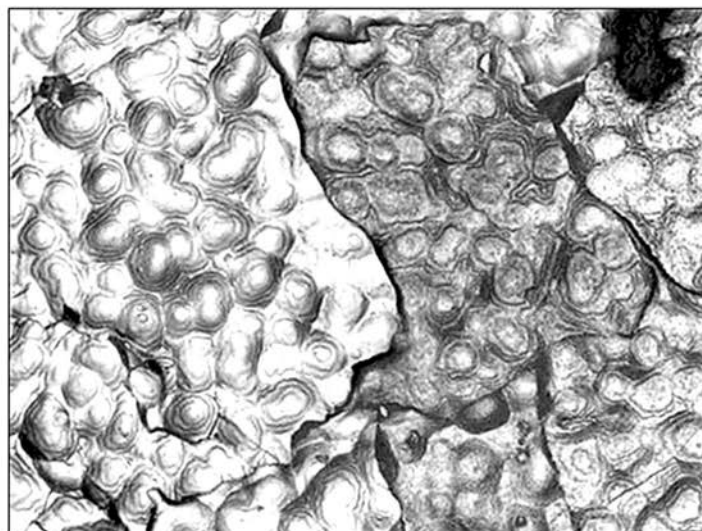
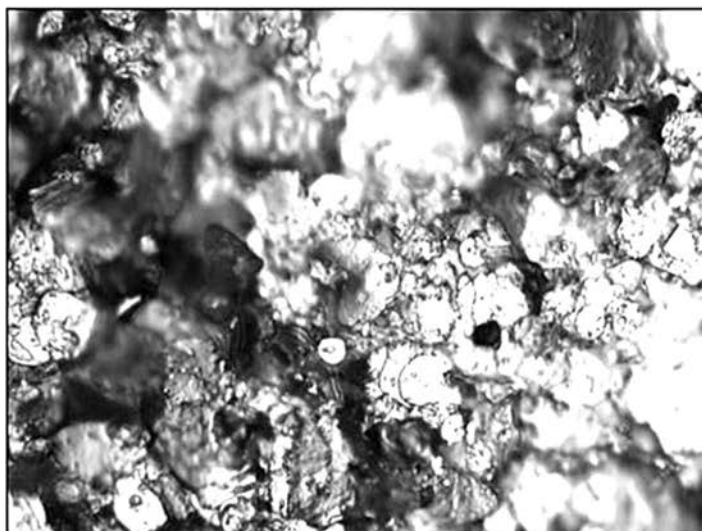
path, but it’s not economical right now. “It would cost significantly more than a lifetime’s worth of xenon lamps,” Shaw explained.

As reported by **Marty Shindler** in the April 2013 issue of the *LF Examiner*, Christie demonstrated its laser product in a number of public screenings of *G.I. Joe: Retaliation* at the AMC theater in Burbank. Shaw shared some reactions from that test. “Overall, the response has been really positive.” He acknowledged that some people saw speckle, but explained that the “silver screen had something to do with that,” adding, “keep in mind that was a prototype, not the actual product.”

(see *CINEMAICON* on page 8)



The AMC Burbank 16 hosted a demo of Christie’s laser prototype projector in April.



Courtesy of RealD (2)

Microscope images of screen particles. Left: standard silver screen. Right: RealD Precision White Screen. PWS particles are flatter and give wider light dispersion.

(from **CINEMACON** on page 7)

I asked Hoddick if Barco had any response to the Christie screenings, or plans for its own screenings. “Barco will consider more public testing when and if we see any other manufacturer match the quality of our demonstrations at Moody Gardens in January of 2012.”

RealD’s Precision White Screen

Many delegates of the GSCA Film Expo and Digital Symposium in Galveston in March attended RealD’s technical presentation, which included a slide show describing its new Precision White Screen

technology, available exclusively to RealD theaters. At CinemaCon, RealD staged what I thought was a succinct and persuasive demonstration. Two screens at the AMC Town Square in Las Vegas were used; both were the same size (46 feet wide), outfitted with RealD 3D, and calibrated to 14 fL in 2D and 6 fL in 3D. The same trailer reel and test pattern were projected in both. In the first auditorium, a 2.2 gain silver screen and RealD XL system were in place. At the end of the short presentation in the first auditorium, we were asked to walk across the hall to the other auditorium, to view the same content on a RealD Precision White Screen with 1.4 gain.

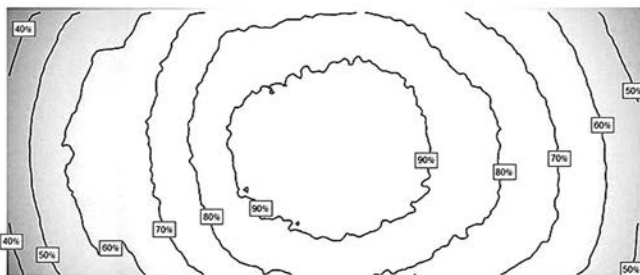
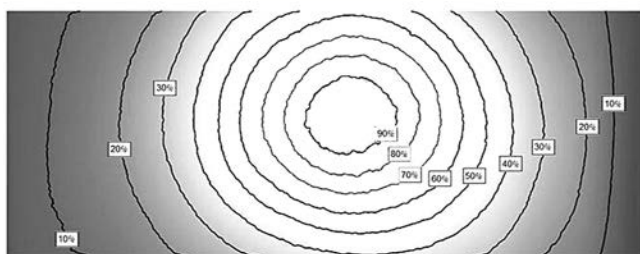
The content shown included a 3D trailer for *The Great Gatsby*, a *Life of Pi* 2D trailer, and a green test pattern (a solid bright green frame). As advertised, the Precision White Screen clearly offered a more uniformly bright picture, with better contrast. The green test pattern was the clearest and most persuasive image, in my opinion: the uniformity of brightness to the edges of the PWS was quite obvious. With the trailers, the

contrast was noticeably better on the PWS versus the silver screen.

At this demo, **Rod Archer**, vice president of RealD’s cinema product line, repeated what he had announced at Galveston and in subsequent corporate communications: PWS technology reduces the drop-off in light levels dramatically versus silver screens. With PWS, brightness at the edges of the screen is up to 50% that of the center, whereas with silver screens only the edges reflect only about 10%. This benefits both 2D and 3D image quality, and addresses the criticism that silver screens can detract from 2D shows with “hot spots.” This is important for any exhibitor – multiplex or giant-screen – who wants to use a 3D-equipped screen for 2D as well.

RealD’s intellectual property is the “creation of the flakes” used in the resin of the paint coating, and the process for controlling the light-reflecting pattern of those flakes.

Strong/MDI is currently the only screen manufacturer licensing the PWS technology from RealD. I spoke with **Francois Barrette**, general manager of Strong/MDI in Joliette, Quebec, who was on hand for the CinemaCon demo. He explained that they had been working with RealD on this for more than a year, and that RealD’s technology team had been working on this solution for more than three years. Barrette said Strong/MDI has supplied “15–20 screens” with RealD’s



Brightness uniformity. Top: silver screen. Bottom: Precision White Screen.

PWS coating to date. Exhibitors include **Muvico** theaters in Chicago, IL, and Thousand Oaks, CA, and **Gaumont Cinemas** in France.

So far, only a 1.4 gain screen can be produced, but Archer and Barrette each confirmed that higher gain screen applications are in development, though the viewing angle associated with the higher gain will decrease. (RealD has to create “different versions of flakes” for different/higher gain screen applications). StrongMDI’s current pricing translates to an exhibitor cost for a PWS screen that is “two and a half times” that of a silver screen, according to Barrette, adding that “it’s the cost of the flakes” that is the main driver of the premium price.

New high frame rate demo

In its demonstration theater on the trade show floor, Christie also presented a new 3D HFR (high frame rate) demo. The new demo content was shot by the **Screen Industries Research and Training Centre (SIRT)**, established by **Sheridan College**, and based at **Pinewood Studio** in Toronto. The HFR footage was captured with “ARRI Alexa cameras using frame rates of 24, 48, and 60 frames per second,” accord-

ing to the SIRT website. The 3D HFR film clip’s subject was a young woman in a dress, walking alongside a bicycle. A short fence with gaps between its slats is in the immediate foreground, and a busy road with cars driving by is in the background. This was a cleverly constructed piece that I highly recommend be viewed by any theater operator who wants to see the visual benefits of HFR. (Note to the **Giant Screen Cinema Association** Conference Committee!)

Rumors of a new PLF brand

Following Imax’s success in creating a premium multiplex brand, and the incremental boost in ticket prices it permitted, most of the major multiplex circuits in the U.S. and Canada, and several overseas, have created in-house “premium large format” (PLF) brands. For an upcharge somewhere between the regular ticket and an IMAX ticket, these auditoriums feature larger screens, higher-brightness projectors, upgraded sound systems, and other enhancements over standard houses. PLF brands include **Regal’s** RPX, **AMC’s** ETX, **Cinemark’s** XD, **Cineplex’s** UltraAVX, and others. There is now quite a proliferation of these “X” brands.

An intriguing rumor swirled around CinemaCon: apparently there is a movement afoot to create a new PLF brand, under which all exhibitors would consolidate their non-IMAX PLF screens. The idea is that all circuits would adopt a single, universal brand. However, as this issue went to press, the organization allegedly behind this initiative had not made any public announcements. The rumor may be untrue, incomplete, or unlikely to result in anything.

But if this initiative does materialize, one has to wonder if the new, global PLF brand would be licensed to non-theatrical or not-for-profit screens, such as those at GS theaters in museums and science centers.

Paul Fraser is president of Blaze Digital Cinema Works (www.blazedigitalcinema.com). Blaze does project management and business planning and development for clients in digital exhibition, production, and distribution. For GS theater clients with flat screens and domes, vendor-agnostic Blaze Digital assists with the planning and ultimate acquisition of a digital cinema system.

New Theaters

City	Theater	Country	Mfr	Fmt	Proj	Scn	Opened	City	Theater	Country	Mfr	Fmt	Proj	Scn	Opened
Ryazan	Kinomax IMAX Ryazan	RUSSIA	IMAX	D	DIG	3D	F 9/12	Tilburg	Pathe Tilburg & IMAX	NETHERLANDS	IMAX	D	DIG	3D	F 12/12/12
Wuhu	Wuhu Jinghu Wanda IMAX	CHINA	IMAX	D	DIG	3D	F 9/7/12	Nottingham	Cineworld Nottingham & IMAX	UK	IMAX	D	DIG	3D	F 12/13/12
Ulyanovsk	Cinema Park IMAX (Aqua Mall)	RUSSIA	IMAX	D	DIG	3D	F 9/13/12	Petalung Jaya	TGV Cinemas Utama & IMAX	MALAYSIA	IMAX	D	DIG	3D	F 12/13/12
Gambirris, MD	Regal Cinemas Waugh Chapel Stadium 12 & IMAX	USA	IMAX	D	DIG	3D	F 9/14/12	Dearborn, MI	AMC Star Fairlane 21 & IMAX	USA	IMAX	D	DIG	3D	F 12/14/12
Pooler, GA	Royal Cinemas & IMAX	USA	IMAX	D	DIG	3D	F 9/14/12	Angeles City	IMAX Clark	PHILIPPINES	IMAX	D	DIG	3D	F 12/14/12
Qingdao	Qingdao Licang Wanda IMAX	CHINA	IMAX	D	DIG	3D	F 9/21/12	Tsushima-shi	Cinema Sunshine Tsushima & IMAX	JAPAN	IMAX	D	DIG	3D	F 12/14/12
Jiangyin	Jiangyin Wanda IMAX	CHINA	IMAX	D	DIG	3D	F 9/22/12	Bellingham, WA	Regal Barkley Village Stadium 16 & IMAX	USA	IMAX	D	DIG	3D	F 12/14/12
Davao City	IMAX SM Lanang	PHILIPPINES	IMAX	D	DIG	3D	F 9/27/12	Dublin	Cineworld Dublin & IMAX	IRELAND	IMAX	D	DIG	3D	F 12/14/12
Tianjin	Tianjin Nongken Bona Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 9/29/12	Putian	Putian Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 12/15/12
Quanzhou	Quanzhou Wanda IMAX	CHINA	IMAX	D	DIG	3D	F 9/29/12	Wilmington, DE	Penn Cinemas Riverfront & IMAX	USA	IMAX	D	DIG	3D	F 12/17/12
Charlotte, NC	AMC Northlake 14 & IMAX	USA	IMAX	D	DIG	3D	F 10/5/12	Kingston, ON	Empire Theatres Kingston & IMAX	CANADA	IMAX	D	DIG	3D	F 12/18/12
Zhengzhou	Zhengzhou Wanda Erqi Store & IMAX	CHINA	IMAX	D	DIG	3D	F 10/13/12	Syktivkar	Kronverk Cinema Maxi & IMAX	RUSSIA	IMAX	D	DIG	3D	F 12/19/12
Sochi	Luxor Cinemax IMAX Theater Sochi	RUSSIA	IMAX	D	DIG	3D	F 10/20/12	Beijing	Beijing Jinyi Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 12/20/12
Peoria, IL	Peoria Riverfront Museum	USA	GI	D	4K	3D	F 10/20/12	Wuhan	Wuhan Jinyi Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 12/20/12
Cairo	Americana Plaza IMAX Sheikh Zayed	EGYPT	IMAX	D	DIG	3D	F 10/22/12	Kharkiv	Planeta Kino IMAX	UKRAINE	IMAX	D	DIG	3D	F 12/20/12
Almaty	Kinopark 11 Esentai IMAX	KAZAKHSTAN	IMAX	D	DIG	3D	F 10/25/12	Mianyang	Mianyang Fucheng Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 12/21/12
Lubbock, TX	Lubbock Premiere	USA	IMAX	D	DIG	3D	F 10/25/12	Shanghai	Jinyi Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 12/22/12
Tianjin	Tianjin Orange Sky Galaxy & IMAX	CHINA	IMAX	D	DIG	3D	F 10/25/12	Chengdu	Chengdu Jinniu Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 12/22/12
Zhangzhou	Zhangzhou Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 10/26/12	Chongqing	Chongqing Dadukou Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 12/24/12
Birmingham	Cineworld Broad Street	UK	IMAX	D	DIG	3D	F 10/26/12	Changzhou	Changzhou OSGH Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 12/25/12
Ipswich	Cineworld Ipswich & IMAX	UK	IMAX	D	DIG	3D	F 10/26/12	Detroit, MI	Michigan Science Center	USA	IMAX	1570	GT	2D	D 12/26/12
Vienna	CineplexX Donau Plex IMAX Vienna	AUSTRIA	IMAX	D	DIG	3D	F 10/31/12	Mytischy	MORI Cinema & IMAX	RUSSIA	IMAX	D	DIG	3D	F 1/31/13
Orlando, FL	Orlando Science Center	USA	unk	D	4K	3D	F 11/12	Zhongshan	Zhongshan CJ CGV Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Bangalore	PVR IMAX	INDIA	IMAX	D	DIG	3D	F 11/2/12	Keelung	National Museum of Marine Science & Technology	TAIWAN	IMAX	D	DIG	3D	F 1/31/13
West Valley City, UT	Megaplex Theatres & IMAX at Valley Fair Mall	USA	IMAX	D	DIG	3D	F 11/8/12	Lishui	Zhejiang Wandi & IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Anaheim, CA	AMC Downtown Disney 12 & IMAX	USA	IMAX	D	DIG	3D	F 11/8/12	Panjin	CGV International Cinema & IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Niles, IL	AMC Showplace Niles 12 & IMAX	USA	IMAX	D	DIG	3D	F 11/8/12	Kunshan	Kunshan Culture & Art Centre	CHINA	IMAX	D	DIG	3D	F 1/31/13
Greenfield Park, QC	Guzzo Mega-Plex Taschereau 18 & IMAX	CANADA	IMAX	D	DIG	3D	F 11/8/12	Beijing	Beijing Jinyuan Stellar IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Charlottesville, VA	Regal Stonefield Stadium 14 & IMAX	USA	IMAX	D	DIG	3D	F 11/8/12	Chennai	Luxe IMAX	INDIA	IMAX	D	DIG	3D	F 1/31/13
San Francisco, CA	AMC Van Ness 14 & IMAX	USA	IMAX	D	DIG	3D	F 11/9/12	Xiamen	Xiamen Jinyi Intl & IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Enfield	Cineworld Enfield & IMAX	UK	IMAX	D	DIG	3D	F 11/16/12	Chennai	Palazzo IMAX	INDIA	IMAX	D	DIG	3D	F 1/31/13
Surgut	Cinema Park Surgut & IMAX	RUSSIA	IMAX	D	DIG	3D	F 11/18/12	Guangzhou	UA Cinemas MoW IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Chengdu	Chengdu Yingliang 773 IMAX	CHINA	IMAX	D	DIG	3D	F 11/29/12	Delray Beach, FL	Frank Theatres Cine Grille & Bowl & IMAX	USA	IMAX	D	DIG	3D	F 1/31/13
Wenzhou	Wenzhou Longwan Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 11/30/12	Wuxi	Wuxi Wanda Square & IMAX	CHINA	IMAX	D	DIG	3D	F 1/31/13
Dallas, TX	Perot Museum of Nature and Science	USA	BARCO	D	4K	3D	F 12/12	York, PA	Frank Queensgate Stadium 13 & IMAX	USA	IMAX	D	DIG	3D	F 2/13/13
Matsuyama-shi	Cinema Sunshine Kinuyama & IMAX	JAPAN	IMAX	D	DIG	3D	F 12/12	Quito	IMAX at Paseo San Francisco	ECUADOR	IMAX	D	DIG	3D	F 3/31/13
Taichang	Taichang Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 12/7/12	Northfield, NJ	Frank Tilton 9 & IMAX	USA	IMAX	D	DIG	3D	F 5/2/13
Shenzhen	Shenzhen Haiya Wanda & IMAX	CHINA	IMAX	D	DIG	3D	F 12/8/12	Savoy, IL	Goodrich Savoy 16	USA	IMAX	D	DIG	3D	F 5/3/13
Hague	Pathe Spuimarkt & IMAX	NETHERLANDS	IMAX	D	DIG	3D	F 12/12/12	Syracuse, NY	Regal Carousel Mall Stadium 17	USA	IMAX	D	DIG	3D	F 6/14/13

Michael Daut on the Fulldome Revolution

(from *FULLDOME* on page 1)

nessed that look on people's faces where they're just disarmed by the fact that they're moving through this space in a way they didn't expect. There's also a pseudo-3D effect on the dome, even without glasses. Stuff pops off the screen and that's not possible, but yet somehow it happens anyway.

It's like a black box theater. Unlike traditional live theaters, where the stage and seating areas are permanently fixed, a black box just an empty room. The show's crew can build whatever they want inside it. You can build levels, you can have people flying from the ceiling and all kind of crazy things can happen. That's what fulldome is. It can be anything.

I've always said that the dome is bigger than the planetarium. Planetariums are great, and I think the work in planetariums fantastic. But the medium is bigger than that. And we're at this interesting phase where we're trying to decide what that's going to mean. You can engage audiences on a deeper level than you can by just looking at something. It's a virtual experience. They have this experience as if they really did it.

It applies to education, of course. It also applies to entertainment. It applies basically to anything else you can think of. Producers have the amazing opportunity to expand in a new type of storytelling. There's a whole new grammar of how things move in the dome, and how you construct shots, and how you transition from one shot to another. We have the privilege of being able to define what that means. How often does that happen?

Theaters can program for a wide variety of audiences. No longer is it just narrow-casting about a certain topic. It can be anything you want. Laserium and other laser shows are a great example of something that had no business existing in planetariums, because they're not astronomical. But yet they're cool, so a few brave people did it! Let's not be afraid to do stuff that's cool, because audiences like cool! Let's do cool things! (Perhaps you can tell that I'm enthusiastic about this!)

Obstacles

There I was, all excited about doing cool things, then I had to segue to obstacles. What a downer!

Unfortunately, there's a downward price pressure in this market. The market is not accustomed to paying as much for shows as in the large format industry. There's a history of do-it-yourself in the planetarium world and this often means,



Michael Daut of Evans & Sutherland.

"I can make my own content, so I don't need to license anybody else's." This approach is slowly changing, but for now, it puts a downward pressure on licensing fees. This is difficult for people who want to invest money in a show and recover it on the back end. Digital planetarium systems often include amazing software that allows planetarium producers to create real time astronomy shows that can change monthly, weekly or even daily. This is incredibly powerful! Equally powerful is the ability to program pre-produced films to create the variety that can attract a varied audience. This is the part of the equation that theater owners still wrestle with: what do I program, how much is it going to cost me, is it worth it, and what kind of theater do I want to be?

We don't have an opening-day launch for films in this industry. There's no release model for wide release to domestic

or worldwide theaters, and therefore no built-in method for a potentially quick return on the investment. This is partially due to the limited number of theaters in the world. While the fulldome theater count is nearing 1,000, about 50% or more are small portable theaters that typically don't show many films and have even smaller budgets.

A new film comes out and people say, "That's interesting. I'll think about it." Maybe they'll license it this year and maybe they won't. It ends up on a distributor's or producer's website, or in **Dario Tiveron's** Fulldome Database, and it sits there saying, "Pick me! Pick me!"

For producers, there's a longer tail end on the recovery of their investment, so they've got to wait to get that money back. If you're budgeting to make another film the next year, and you've only gotten a quarter of your first show's budget back, you're going to have to wait a while to make the next film. We're keeping budgets artificially low to stay in the business, but that limits the production value. It's lower than ideal.

We can't stay conservative. We have to raise the bar because, guess what: the bar's already being raised. Everybody's got some kind of mobile device and Web apps are amazing. Feature films are amazing and themed entertainment is amazing. They're not spending 20 bucks to make this stuff. There are big budgets behind it.

We have to be able to get to the place where we can do that as well, and bring the whole market along with us, because people will pay for quality. I'm convinced of it. I've seen it. We've got to be able to risk that, because in many cases producers are betting the farm, and that's not very comfortable.

Here's another factor in this whole mix. Seventy-millimeter film will soon cease to exist as an exhibition format. A lot of giant-screen producers are wondering what will happen next. Some Hollywood directors, like **Chris Nolan** with the *Batman* films and **J.J. Abrams** with *Star Trek*, are shooting in 70mm. But as a mainstream exhibition medium, it is going away.

Giant-screen film producers are entering a new digital market with downward pricing pressure and they're not used to it. They spend an average of \$7 million or so on a film. No one has ever spent \$7 million on a fulldome show.

Opportunities

Let's talk about opportunities. Fulldome systems often include realtime graphics engines and fulldome video playback so you can, with your own team, create incredible educational experiences — tours through the universe, visualizations of molecules, whatever it is that you want to do, whatever data you can bring in. There's a little bit of simulation systems in these devices as well, so you can look at things and put an audience inside these incredible environments without a lot of budget. You can produce real time shows like this and license pre-produced fulldome shows from other producers as well. You can offer an increasingly wide variety of content in your fulldome theater.

You have this flexibility for your audience. Realtime allows instant visualization of astronomy, scientific data, Internet data, existing audio, and video clips. Pretty much anything you can find nowadays you can put on the dome — PowerPoint presentations, whatever. It's starting to become a virtual classroom. It's really incredible. Now with iPad integration and Kinect integration, there are many access points to using this information on the dome. It's really incredible and intuitive now.

Content continues to diversify. Taking traditional filmmaking and applying it to the dome — why not? Let's see where it goes. We've only started.

If you think you can only do astronomical content, that's not the case at all. E&S did a survey that showed that 80% of fulldome theaters — most of them are in planetariums or science centers — want or are using content that's beyond astronomy right now. That's a big number.

Giant-screen films have begun to embrace fulldome. There are more than 25 converted GS titles now

available on fulldome, to the point where members of the **Giant Screen Cinema Association** are now seeing fulldome as a natural ancillary market. Guess what, soon it's going to be the market. How's all that going to translate?

We had an incredible opportunity to present fulldome to the creative filmmaking community at the **Sundance Film Festival** in February and it was amazing. **Lynnette Walworth's** *Coral Rekindling Venus* was presented 48 times using a Digistar 5 system in a five-meter dome to sell-out crowds, with wait lists at every show.

The system performed fantastically. We had two 2560x1600-resolution DLP projectors with fisheye lenses, and an auto-alignment system to blend it together. We got about five foot-Lamberts on the dome, and it was gorgeous. Lynnette was raving about it. She said, "I've never seen colors as rich and I've never seen it so bright."

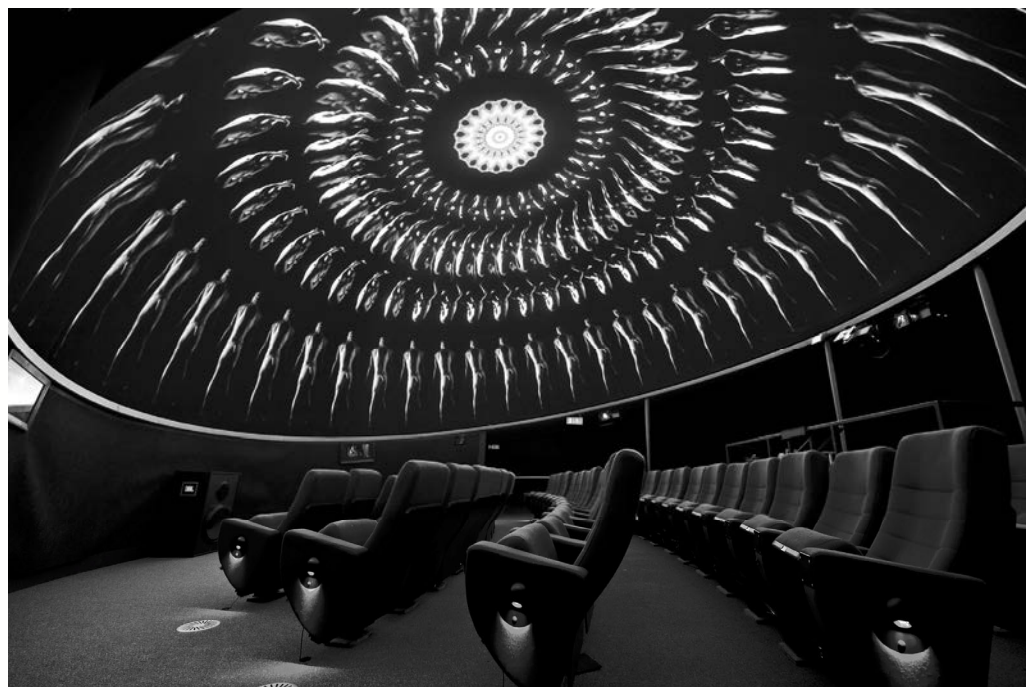
Being at Sundance felt like a coming-of-age party for fulldome: it was effectively the launch of fulldome in a brand new market, because the technology was ready, the content was ready, and the audience was ready. You saw the lights coming on in the eyes of these Hollywood producers and directors, and they were amazed. They sat in the dome for our demos and asked

questions for 20 or 30 minutes. They were watching the same clips again. They didn't leave. It was really cool.

It's just beginning and we are part of it. I just want to encourage all of us to just keep this thing moving forward because we've only seen the beginning of it.

It's going to be incredible. Let's take a look at the future real fast. It's a pathway for films and stories to exist in a new format. Fulldome is the opportunity for a new type of storytelling, designed for this powerful medium. And IMERSA — you, all of us — will continue to help educate, evangelize, and make connections between storytellers, artists, and media creators of all kinds, and the dome. We want to see this become more mainstream. With this group's help and with all your help that can be a reality.

Michael Daut is director of show production/marketing at Evans & Sutherland, a leading supplier of planetarium and fulldome systems and shows. Michael has served as a writer, producer and/or director on the E&S production team that has produced 20 fulldome shows, most recently Robot Explorers 3D, narrated by Brent Spiner. He can be reached at mdaut@es.com.



The Continuum Dome, an E&S fulldome installation in Newcastle on Tyne, UK.



All films are 3D unless noted, underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes. Some titles with limited release territories are not listed.

Pacific Rim

Legendary Pictures; distributor: Warner Bros.; director: Guillermo del Toro; producers: Jon Jashni, Mary Parent, Thomas Tull; DP: Guillermo Navarro; script: Travis Beacham, Guillermo del Toro; score: Ramin Djawadi; executive producer: Callum Greene. Cast: Charlie Hunnam, Idris Elba, Ron Perlman, Charlie Day, Burn Gorman. Release: July 12.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

300: Rise of an Empire

Legendary Pictures, Warner Bros.; distributor: Warner Bros.; director: Noam Murro; producers: Mark Canton, Bernie Goldmann, Gianni Nunnari, Deborah Snyder, Zack Snyder, Thomas Tull; DP: Simon Duggan; script: Kurt Johnstad, Zack Snyder, from Frank Miller's novel; executive producers: Marty P. Ewing, Craig J. Flores, Jon Jashni, Stephen Jones. Cast: Eva Green, Rodrigo Santoro, Sullivan Stapleton, Hans Matheson, Jack O'Connell, Andrew Tiernan. Release: Aug. 2.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Eysium

Sony Pictures Entertainment; distributor: Sony Pictures; director, writer: Neil Blomkamp; producer: Simon Kinberg; DP: Trent Opaloch; executive producers: Sue Baden-Powell, Bill Block. Cast: Matt Damon, Jodie Foster, William Fichtner. Release: Aug. 9.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Riddick

One Race Productions; distributor: Universal Pictures; director: David Twohy; producers: Vin Diesel, Ted Field, Samantha Vincent; DP: David Eggeby; script: David Twohy; score: Graeme Revell; executive producers: Mike Drake, Samantha Vincent, George Zakk. Cast: Karl Urban, Vin Diesel, Katee Sackhoff, Dave Bautista, Bokeem Woodbine, Nolan Gerard Funk. Release: Sept. 6.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

May '13

Jul '13

Jan '14

IM3

STID

GWS

Peng Drag

MOS

HU

PacRim

300R

Elys

Ridd

WTP

MTTN

Jerusa

Gravity

7thSon

WM

EG

MOTUW

HGCF

Hobbit2

Apes

MM3D

PolarQ

SouPac

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; DP: Joe Mandacina; score: Marcus Hummon; executive producer: Aimee Larabee. Narrators: Morgan Freeman, Kenny Rogers. Cast: Dean Malissa, Patrick Lee, Richard Fox. 2D. Release: Sept. 18, 2013.

Metallica: Through the Never

Picturehouse Entertainment; distributor: Imax Corporation; director, writer: Nimrod Antal; DP: Gyula Pados; score: Metallica; executive producer: Douglas C. Merrifield. Cast: Lars Ulrich, Mackenzie Gray, James Hetfield, Kirk Hammett, Robert Trujillo. Release: Sept. 27, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: National Geographic Distribution; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; script: Daniel Ferguson; score: Michael Brook; executive producers: Jake Eberts, Dominic Cunningham-Reid. Release: September.

- Principal photography is complete.
- Post-production is continuing.

Gravity

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; DP: Emmanuel Lubezki; score: Steven Price; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. Release: Oct. 4.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Seventh Son

Warner Bros. Pictures/Legendary Pictures; distributor: Warner Bros. Pictures; director: Sergei Bodrov; producers: Basil Iwanyk, Thomas Tull, Lionel Wigram; DP: Newton Thomas Sigel; script: Matt Greenberg, Charles Leavitt, Aaron Guzikowski; score: Tuomas Kantelinen, A.R. Rahman; executive producers: Jon Jashni, Brent O'Connor, Alysia Cotter. Cast: Jeff Bridges, Julianne Moore, Ben Barnes, Djimon Hounsou, Alicia Vikander, Antje Traue, Olivia Williams, Kit Harington. Release: Oct. 18.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Watermelon Magic

Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. 2D release: June. 3D release: October.

- Picture is locked and score is nearly complete. Color correction, audio mix, and animation are continuing.

Ender's Game

Summit Entertainment; distributor: Lionsgate; director: Gavin Hood; producers: Orson Scott Card, Robert Chartoff, Lynn Hendee, Alex Kurtzman, Linda McDonough, Roberto Orci, Gigi Pritzker, John Textor; script: Gavin Hood; DP: Donald McAlpine; executive producers: David Coatsworth, Deborah Del Prete, Bill Lischak, Cliff Plumer, Ted Ravinetti, Mandy Safavi.

Cast: Harrison Ford, Abigail Breslin, Ben Kingsley, Asa Butterfield, Viola Davis, Moises Arias. 2D. Release: Nov. 1.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Mysteries of the Unseen World

National Geographic, Days End Pictures; distributor: National Geographic; director: Louis Schwartzberg; producers: Jini Durr, Lisa Truitt; DP: Sean Phillips; script: Mose Richards; executive producers: Lisa Truitt, Tim Kelly, Jake Eberts. Release: Nov. 1.

The Hunger Games: Catching Fire

Lionsgate; distributor: Lionsgate; director: Francis Lawrence; producers: Nina Jacobson, Jon Kilik; script: Simon Beaufoy. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Willow Shields, Philip Seymour Hoffman. 2D. Release: Nov. 22.

- Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

The Hobbit: The Desolation of Smaug

WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; score: Howard Shore; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Great Apes (wt)

Visionquest; distributor: nWave Pictures; director: Norm Wilkinson; producer: Jeremy Hogarth. 45 minutes. Release: 2013.

Micro Monsters 3D: A Visit to the World of Insects

Atlantic Productions; distributor: tba; Producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2013.

- Filmed in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Polar Quest (wt)

Giant Screen Films, Science North; distributor: Giant Screen Films; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay. Release: January 2014.

- May: Filmed underwater sequences of bowhead and beluga whales.

The South Pacific (wt)

MacGillivray Freeman Films, Imax Entertainment; distributor: MacGillivray Freeman Films, Imax; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, DJ Roller, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: January 2104.

- Principal photography is complete.

YNIK
-Day
atagDSC3D
Elec
ISRGodz
Trans4

Madag

Galap

KOP

HPLH

Panam

Cells

Inter

WildAnt

Hobbit3

HbWhales

Oceans

ECTA

All You Need is Kill

3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman; script: Dante Harper, Joby Harold, Alex Kurtzman, Christopher McQuarrie, Roberto Orci; DP: Dion Beebe; executive producers: Hidemi Fukuhara, Joby Harold. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. 2D. Release: March 14, 2014.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

D-Day: Normandy 1944 (formerly Overlord)

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.

- May: Shot re-enactments and aerials in Normandy.
- CGI and SANDDE animation has started.

Patagonia 3D: Into the Wild (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: March 2014.

- Six filming expeditions have been completed.
- Principal photography is complete.

Deepsea Challenge 3D

Earthship Productions; distributor: National Geographic; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.

- In final editing.

Electropolis (wt)

Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: Spring 2014.

- May: 3D time-lapse photography and live action shooting in New York City.

In Saturn's Rings

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2014.

- Film is 70% complete.

Madagascar 3D

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Douglas; DP: Dylan Reade. Release: Spring 2014.

- Filmed in Madagascar for four months.

Godzilla *

A giant radioactive monster called Godzilla awakens from its slumber to wreak destruction on its creators. Legendary Pictures; distributor: Warner Bros.; director: Gareth Edwards; producers: script: Max Borenstein, Dave Callahan, Frank Darabont; DP: Seamus McGarvey; executive producers: Yoshimitsu Banno, Alex Garcia, Kenji Okuhira, Patricia Whitcher. Cast: Aaron Taylor-Johnson, Bryan Cranston, Elizabeth Olsen, Ken Watanabe, Juliette Binoche, David Strathairn. 2D. Release: May 16, 2014.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Untitled Transformers Sequel *

The fourth film in Michael Bay's robot warrior series. Di Bonaventura Pictures; distributor: Paramount Pictures; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura, Don Murphy; script: Ehren Kruger; DP: Amir Mokri; executive producers: Brian Goldner, Steven Spielberg, Mark Vahradian. Cast: Mark Wahlberg, Nicola Peltz, Stanley Tucci, Kelsey Grammer, Peter Cullen. Release: June 27, 2014.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Hidden Planet: Little Heroes

BBC Earth; distributor: BBC Earth, Giant Screen Films; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive producers: Neil Nightingale & Mike Gunton. Release date: September 2014

- May: filmed in Arizona.

Interstellar *

An exploration of physicist Kip Thorne's theories of gravity fields, wormholes, and several hypotheses that Albert Einstein was never able to prove.

Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan; producers: Christopher Nolan, Lynda Obst, Steven Spielberg; DP: Hoyte Van Hoytema; script: Christopher Nolan, Jonathan Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7, 2014.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Hobbit: There and Back Again *

The trilogy based on Tolkien's novel concludes. WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh, Zane Weiner; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; score: Howard Shore. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13, 2014.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Galapagos 3D

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: 2014.

The Kingdom of Plants

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2014.

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Panama: A Land Divided, a World United

Large Screen Cinema; distributor: tba; director: Keith

Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: 2014.

- Principal photography is complete.
- Post production is under way.

The Story of Cells

Random42; distributor: Random42; director, producer: Hugo Paice; script: Ben Ramsbottom. Digital animation. Release: 2014.

- About 20% of the film is complete.

Wild Antarctica 3D (wt)

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2014.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: January 2015.

- March: Filmed humpback whales in Hawaii.

Oceans 3D (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquelin. Release: March 2015.

- June: Filming in the Bahamas.

Everest: Conquering Thin Air (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay and Araceli Segarra. Release: May 2015.

- Filming at Everest Base camp, originally planned for this year, has been delayed to May 2014.

Premiering in May and June



Gwyneth Paltrow stars in *Iron Man 3*.

Iron Man 3

"Marvel's *Iron Man 3* pits brash-but-brilliant industrialist Tony Stark/Iron Man against an enemy whose reach knows no bounds. When Stark finds his personal world destroyed at his enemy's hands, he embarks on a harrowing quest to find those responsible. This journey, at every turn, will test his mettle. With his back against the wall, Stark is left to survive by his own devices, relying on his ingenuity and instincts to protect those closest to him. As he fights his way back, Stark discovers the answer to the question that has secretly haunted him: does the man make the suit or does the suit make the man?"

Produced by **Marvel Studios** and distributed by **Paramount Pictures**. Directed by **Shane Black**, produced by **Kevin Feige**, written by **Drew Pearce** and **Shane Black**, photographed by **John Toll**, and scored by **Brian Tyler**. Executive producers: **Victoria Alonso**, **Stephen Broussard**, **Louis D'Esposito**, **Jon Favreau**, **Alan Fine**, **Stan Lee**, **Dan Mintz**, **Charles Newirth**. Starring **Robert Downey Jr.**, **Guy Pearce**, **Ben Kingsley**, **Gwyneth Paltrow**, **Paul Bettany**, **Don Cheadle**, **Jon Favreau**.

The film will be converted to IMAX film and/or digital formats with IMAX DMR. Release date: May 3.

Star Trek Into Darkness

"When the crew of the *Enterprise* is called back home, they find an unstoppable

force of terror from within their own organization has detonated the fleet and everything it stands for, leaving our world in a state of crisis. With a personal score to settle, Captain Kirk leads a manhunt to a war-zone world to capture a one-man weapon of mass destruction.

As our heroes are propelled into an epic chess game of life and death, love will be challenged, friendships will be torn apart, and sacrifices must be made for the only family Kirk has left: his crew."

Produced by **Paramount Pictures** and distributed by **Paramount Pictures**. Directed by **J.J. Abrams**, produced by **J.J. Abrams**, **Bryan Burk**, **Alex Kurtzman**, **Damon Lindelof**, **Roberto Orci**, photographed by **Daniel Mindel**, written by **Roberto Orci**, **Alex Kurtzman**, **Damon Lindelof**, and scored by **Michael Giacchino**. Executive producers: **Jeffrey Chernov**, **David Ellison**, **Dana Goldberg**, **Paul Schwake**. Starring **Benedict Cumberbatch**, **Karl Urban**, **Zoe Saldana**, **Chris Pine**, **Zachary Quinto**, **Simon Pegg**, **Anton Yelchin**, **John Cho**, **Peter Weller**.

The film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process. Release: May 17.

Great White Shark 3D

"Misrepresented, maligned and misunderstood, the great white shark is an iconic predator: the creature we love to fear. *Great White Shark 3D* will explore the great white's place in our imaginations, in our fears, and in the reality of its role at the top of the oceanic food chain. Shot on location in South Africa, New Zealand, Mexico, and California, the film looks to

find the truth behind the mythic creature forever stigmatized by its portrayal in the world's first blockbuster movie, *Jaws*.

"Great whites pre-date the dinosaurs in evolutionary history, and have evolved to be both warm-blooded and give birth to live pups, much like mammals, yet we fail to look on them with the warmth we might afford land based carnivores such as lions, tigers, and bears.

"GWS3D concludes the oceanic trilogy begun by *Wild Ocean* and *The Last Reef*, and brings nature's greatest predator to giant-screen 3D as never before."

Produced by **Yes/No Productions**, **Giant Screen Films**, and **Liquid Pictures** and distributed by **Giant Screen Films**. Directed, written, and scored by **Stephen McNicholas** and **Luke Cresswell**, produced by **Stephen McNicholas**, **Luke Cresswell**, **Don Kempf**, **D.J. Roller**, and **David Marks**, photographed by **D.J. Roller**.

Filmed in 15/70, 5K, and 4K. Release: May 24.

Penguins 3D

"From the creators of *Flying Monsters 3D* comes a new 3D epic journey, *Penguins 3D*, set in one of the Earth's last great wildernesses. Narrated by **David Attenborough**, the tale follows the fortunes of a young male King Penguin who returns to the place where he was born and raised after three years away at sea. Known as Penguin City, this sub-Antarctic island, with its steep mountain ranges, glaciers, and windblown plains half buried beneath snow and ice, is home to hundreds of albatrosses, brawling elephant seals, and six million penguins! Somehow our hero must earn his place among the inhabitants and fulfill his destiny by finding a mate and raising a family. If this King Penguin's harsh world is alien to us, his struggle to make a home and protect his clan is not. The story of how he completes this universal rite of passage is often comic, sometimes tragic but ultimately triumphant. *Penguins 3D* features stunning cinematography and is filmed entirely on location in 3D."

Produced by **Atlantic Productions** and distributed by **nWave Pictures Distribution**. Produced by **Anthony Geffen** and **Sias Wilson**, written by **David Attenborough**, photographed by **Simon Niblett**, and scored by **James Edward Barker**. Executive producer: **Anthony Geffen**. Cast: **David Attenborough**. Release: May 24.

Dragons: Real Myths and Unreal Creatures

"Among all the fantastic creatures that have been created within the imaginations of humans through the ages, dragons have filled an immovable place in our hearts and minds. Dreaded in Occident and venerated in the Orient, they have a place in every mythology in the world. Follow two peculiar characters – an unusual dream therapist and his mysterious patient – as they dig up and live many spectacularly reenacted classical myths with different dragon types and incarnations in the search for the root of a recurring nightmare."

Produced by **Productions Thalie** and distributed by **BIG & Digital**. Directed by **Marc Fafard**, produced by **Yves Fortin**, photographed by **Francis Henneman** and **Sean MacLeod Phillips**, written by **Marc Fafard**. Starring **Max Von Sydow**, **Laurence Leboeuf**, **Serge Houde**. Release: May.

Man of Steel

"A young boy learns that he has extraordinary powers and is not of this Earth. As a young man, he journeys to discover

where he came from and what he was sent here to do. But the hero in him must emerge if he is to save the world from annihilation and become the symbol of hope for all mankind."

Produced and distributed by **Warner Bros.** Directed by **Zack Snyder**, produced by **Christopher Nolan**, **Charles Roven**, **Deborah Snyder**, **Emma Thomas**, photographed by **Amir Mokri**, written by **David S. Goyer**, scored by **Hans Zimmer**. Executive producers: **Jon Peters**, **Lloyd Phillips**. Starring **Russell Crowe**, **Amy Adams**, **Henry Cavill**, **Michael Shannon**, **Kevin Costner**, **Diane Lane**, **Laurence Fishburne**.

Film will be converted to IMAX film and/or digital formats with IMAX DMR. Release: June 14.

Hidden Universe: The Nature of the Cosmos

"A breathtaking 3D journey through space, revealing as never before the incredible links between our own nature and the rest of the universe, the possibility of life on other planets – and how it all began."

Produced by **December Media** and distributed by **MacGillivray Freeman Films**. Directed by **Russell Scott**, produced by **Stephen Amezdroz** and **Tony Wright**, photographed by **Malcolm Ludgate**, written by **Russell Scott** and **Jeanie Davison**, scored by **Dale Cornelius**. Executive producer: **Tony Wright**. Release: June.



Hidden Universe

Worldwide GS and IMAX Theaters

As of June 1, 2013

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone
CM = Multiplex

CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		2			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		2		3	5
Asia/Pac	D		152	1	19	172
	8/70	1			9	10
	10/70				11	11
	15/70	3	4	1	27	35
	Total	4	156	2	66	228
Europe	D	3	80	2	2	87
	8/70	1		1	6	8
	15/70	6	1	5	11	23
	Total	10	21	8	19	118
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	5	280		34	319
	8/70	3			11	14
	15/70	12	42	1	76	131
	Total	20	322	1	121	464
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	2	9		2	13
World	D	9	529	3	55	596
	8/70	5		1	28	34
	10/70				12	12
	15/70	24	48	7	118	197
	Total	38	577	11	213	839

By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	53	175	228
Europe	20	98	118
ME	1	10	11
NA	78	386	464
SA	2	11	13
Total	156	383	839

By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	47	181		228
Europe	14	102	2	118
ME	1	10		11
NA	50	412	2	464
SA	2	11		13
Total	116	719	4	839

Bookings: May-June 2013 by Film

478 bookings of 79 films in 188 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AirRacer	Chantilly	10/5/12	12/31/13	DPTP	Spokane RP	3/8/13	9/8/13	GC	Cincinnati MC	2/14/13	7/31/13
	Chicago MSI	10/17/12	10/1/13		Washington MNH	1/1/13	12/31/13		Davenport Put	2/15/13	8/10/13
	Columbus GA	4/5/12	6/30/13		Baton Rouge LASM	9/12	8/13		Dearborn THF	2/18/13	2/17/14
	Copenhagen	6/28/12	6/30/13		Baton Rouge LASM	1/13	9/13		Fort Lauderdale	2/8/13	2/7/14
	Corpus Christi Lex	5/25/12	5/30/13		Dubai MR	1/13	11/13		Fort Worth	12/26/12	12/1/13
	Dayton	3/1/13	6/30/13		Gatineau	1/13	12/13		Galveston	3/11/13	3/10/14
	Hampton VASC	10/17/12	9/30/13		Hamaoka	1/13	12/13		Gatineau	10/5/12	10/4/13
	Hastings	1/1/12	6/30/13		Kagawa	5/13	5/14		Hague	4/23/13	4/22/14
	Houston MNS	1/1/13	12/31/13		Kagoshima	5/1/12	5/1/13		Hampton VASC	3/29/13	3/28/14
	Huntsville USSRC	4/5/12	6/30/13		Kagoshima	1/13	12/13		Harrisburg	2/1/13	2/1/14
	Louisville SC	4/19/13	12/31/13		Killeen	5/12	5/13		Houston MNS	10/5/12	9/30/13
	Lucerne	6/1/13	12/31/13		Killeen	1/13	12/13		Jersey City	10/5/12	5/4/13
	McMinnville	5/25/12	12/31/13		Saitama SSH	6/13	6/14		Lubbock SS	3/1/13	8/31/13
	Saint Louis SC	3/1/13	12/31/13		Sakai FCSC	1/13	12/13		Melbourne MV	3/21/13	3/20/14
	Shreveport	3/16/13	12/31/13		Salt Lake City Clark	8/12	8/13		Mexico City Pap	10/12/12	9/30/13
AIWC	Singapore DC	1/1/13	12/31/13	Dragons	Mexicali	6/28/13		GP	Milwaukee	5/28/13	12/31/13
	Taipei AM	10/10/12	12/31/13		Quebec	6/13/13			Montreal SC	2/4/13	10/3/13
	Washington NASM	5/25/12	12/31/13		Salt Lake City Clark	6/28/13			New York AMNH	1/5/13	7/7/13
	Kolkata SC	1/1/13	1/1/14		EarthWin	Davenport Put	4/17/13		Omaha Zoo	10/1/12	9/30/13
	Lucknow	1/1/13	1/1/14		Erie	4/21/13	10/13		Parker	6/1/13	11/30/13
Alamo	Mumbai	2/1/13	1/31/14	Everest	Atlanta FMNH	4/1/13	5/30/13	GCA	Philadelphia FI	4/8/13	1/7/14
	Sacramento Imx	1/1/13	12/31/13		Des Moines	1/7/13	6/1/13		Raleigh	10/19/12	10/17/13
	San Antonio 2D				Hartberg	7/10/12	6/30/13		Richmond SMV	5/1/13	4/30/14
	Hague	6/29/13	10/31/13		Washington MNH	1/1/13	12/31/13		Saint Augustine	1/18/13	1/19/14
	Hartberg	7/10/12	6/30/13		Chantilly	12/10/04	7/13		Saint Louis SC	1/18/13	9/2/13
Alps	Charlotte DP	6/1/13	9/30/13	FightPii	Corpus Christi Lex	5/12/12	7/13	GP	San Antonio 3D	11/8/12	5/31/13
	Orlando SC	11/16/12	11/16/13		McMinnville	3/23/12	7/11/13		San Diego RHF	10/5/12	5/31/13
	Raleigh	6/1/13	8/30/13		Mobile	1/8/13	5/8/13		San Jose Tech	2/9/13	2/8/14
	Tijuana	7/1/10	7/13		Pensacola NAM	6/8/11	7/13		Seattle PSC 2	10/19/12	9/13
	AI Khobar	1/1/13	12/31/13		Albuquerque NMMH	9/1/12	8/30/13		Singapore SC	12/15/12	6/14/13
Amazon	Sudbury	10/4/12	5/31/13	FlyMons	Bogota Mal	12/1/12	5/30/13	GP	Stockholm	4/26/13	4/14/14
	Dwingeloo	1/12	7/13		Gatineau	5/6/13	5/5/14		Sudbury	6/27/13	1/27/14
	Hartberg	2/13	7/13		Hartford CSC	4/7/12	6/24/13		Sydney WBS	3/21/13	6/1/13
	Norwalk	10/19/12	1/16/14		Hutchinson	10/5/12	10/4/13		Tallahassee CLC	1/18/13	7/18/13
	Davenport Put	10/1/12	9/30/13		Leon Exp	12/11/12	11/30/13		Tampa MOSI	2/8/13	2/7/14
Animalop	Edmonton TWS		6/27/13	FMTT	Mexicali	3/1/13	9/30/13	GP	Toronto OSC	4/8/13	4/11/14
	San Diego NHM	1/21/13	7/3/13		Milwaukee	1/1/13	5/27/13		Vancouver TWS	3/16/13	9/15/13
	Hartberg	7/10/12	6/30/13		Regina	4/19/13	10/31/13		Victoria DCI	4/5/13	9/14/13
	Pittsburgh CSC	1/1/13	12/31/13		Salt Lake City Clark	11/4/11	5/13		Virginia Beach AMSC	4/1/13	9/15/13
	Rochester MSC	10/5/12	10/4/13		Stockholm	5/19/13	12/31/13		Washington NASM	10/5/12	9/30/13
Arabia3D	Alexandria BA	7/1/12	6/30/13	FON	Sudbury	2/8/13	1/31/14	GP	Grand Canyon DCI	11/1/99	12/13
	Boston NEA	1/1/13	12/31/13		Tallahassee CLC	4/12/13	10/31/13		Berlin CS	7/12/12	7/11/13
	Virginia Beach AMSC	1/1/13	12/31/13		Toluca MCIM	6/1/13	6/30/13		Chandigarh	1/1/12	12/31/13
	Hartberg	7/10/12	6/30/13		Washington MNH	5/25/12	5/13		Davenport Put	10/19/12	10/18/13
	Bradford	6/1/11	12/31/13		Glasgow	6/6/09	5/31/13		Ede	7/19/12	7/18/14
Bears	Galveston	5/25/13	8/11/13	FOTB	Baltimore MSC	1/1/13	6/30/13	GP	Kolkata SC	1/1/13	12/31/13
	Harrisburg	5/17/13	7/31/13		Davenport Put	5/7/13	5/6/14		Lucknow	1/1/13	12/31/13
	London BFI	12/14/12	12/31/13		Pittsburgh CSC	6/1/13	5/31/14		Mumbai	2/1/13	12/31/13
	Melbourne MV	1/6/10	12/13		Albuquerque NMMH	3/1/13	7/30/13		Penrith	7/1/12	6/30/13
	Moscow BFC	4/9/13	4/9/14		Atlanta FMNH	1/4/13	6/30/13		Pittsburgh CSC	1/1/13	12/31/13
BTBW	Omaha Zoo	3/1/13	3/1/14	FON	Austin TSHM	1/11/13	1/10/14	GP	Sinsheim	10/31/09	12/31/13
	Oulu	1/1/12	12/31/13		Baltimore MSC	10/5/12	10/13		Spokane RP	3/8/13	6/30/13
	Des Moines	1/1/13	12/13/13		Birmingham AL	3/15/13	9/30/13		Boston MOS	7/1/12	6/30/13
	Hague	10/11/11	12/31/13		Calgary TS	6/28/13	12/28/13		Hague	5/1/12	5/1/13
	Pittsburgh CSC	1/1/13	12/31/13		Charlotte DP	1/19/13	7/17/13	GWS	Boston NEA	5/31/13	5/31/14
DIA	Speyer Dome	8/22/12	12/31/13		Chattanooga TA	10/5/12	9/30/13		Chattanooga TA	5/24/13	5/24/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
HCBTD HOTB	Denver MNS	6/21/13	6/21/14	LivingSe	Norwalk	1/18/13	1/16/14	Niagara	Niagara Can DCI	7/1/86	
	Garza Garcia	6/11/13	12/31/13		Parker	3/1/13	3/1/14		Niagara NY DCI	5/1/07	
	Indianapolis Imx	5/24/13	5/24/14		Penrith	5/1/12	5/1/13		OW3D Galveston	1/1/13	12/31/13
	Memphis Pink	6/22/13	6/22/14		Quebec	10/15/12	10/31/13		OZ Davenport Put	4/26/13	5/17/13
	Montreal SC	5/29/13	5/29/14		Sacramento Imx	1/15/13	1/15/14		Ozarks Branson	9/93	12/13
	New Orleans	5/24/13	5/24/14		Saint Augustine	2/1/13	2/1/14		Pulse Washington NMNH	1/1/13	12/31/13
	Spokane RP	5/24/13	5/24/14		San Diego NHM	6/1/12	6/1/13		RATW Lucerne	11/1/10	12/31/13
	Tallahassee CLC	6/15/13	6/15/14		Seattle PSC 2	1/11/13	1/11/14		Shanghai STM Dome	6/10/12	6/30/13
	Tampa MOSI	5/24/13	5/24/14		Shanghai 3D STM	3/1/13	3/1/14		Rescue Berlin CS	5/1/12	5/31/13
	San Simeon DCI	8/17/96			Sioux Falls	10/1/12	10/1/13		Changsha Wan	1/10/13	1/10/14
HumanBod	Jersey City	1/14/13	1/13/14	Meerkats	Stockholm	5/11/12	5/31/13	Rheged RME	Corpus Christi Lex	5/1/13	6/30/14
	Kenner	9/15/12	9/14/13		Sudbury	5/1/13	5/1/14		Davenport Put	6/24/12	2/28/14
	New Orleans	8/29/06			Sydney WBS	5/3/12	5/3/13		Dayton	3/6/13	3/31/14
	Pittsburgh CSC	1/1/13	12/31/13		Tijuana	3/1/13	3/1/14		Eilat Epic	12/7/12	10/31/13
	Washington NMNH	1/1/13	12/31/13		Toluca MCIM	2/1/13	2/1/14		Jakarta KE	4/12/13	4/12/14
JGWC	Detroit MSC	12/26/12	5/30/13	LOF	Victoria DCI	9/27/12	9/27/13	ROF	McMinnville	6/1/12	5/31/14
	Louisville SC	1/1/13	5/30/13		Cleveland	1/1/13	12/31/13		Oklahoma City SMO	3/8/13	3/8/14
	Mexicali	1/14/13	6/30/13		Fort Worth	12/26/12	12/25/13		Saint Augustine	9/30/11	10/1/13
	Saint Paul SMM	1/1/13	12/31/13		Hague	12/7/12	12/6/13		Shanghai Dome STM	6/30/13	6/30/14
	Stockholm	1/1/12	12/31/13		Hartberg	7/10/12	6/30/13		Sudbury	10/4/12	4/4/14
JAC	Boston MOS	7/1/12	6/30/13	LOLL	Memphis Pink	1/13/13	12/31/13	SeaMonst	Washington NASM	6/9/11	7/4/13
	Garza Garcia	10/4/12	6/6/13		Sudbury	9/1/12	6/30/13		Penrith	7/1/00	
	Boston MOS	10/5/12	10/4/13		Corpus Christi Lex	5/12/12	6/30/13		Austin TSHM	9/12	9/13
	Jersey City	10/7/12	10/6/13		Eilat Epic	12/7/12	10/31/13		Birmingham AL	9/12	1/14
	Pittsburgh CSC	1/1/13	12/31/13		Guangdong	8/1/12	8/1/13		Columbus GA	9/12	5/13
JTM Kenya	Chicago MSI	1/1/13	6/30/13	MOE MOF	Las Palmas	3/15/13	3/21/14	ROTLA	Dearborn THF	9/12	9/13
	Apple Valley Imx	3/1/13	12/31/13		McMinnville	3/23/12	6/18/14		Denver MNS	9/12	2/14
	Berlin CS	3/29/13	12/31/13		Moscow BFC	10/17/11	12/31/13		Edmonton TWS	2/15/13	9/13
	Hastings	6/4/13	12/31/13		Phoenix ASC	1/1/13	6/6/13		Gatineau	9/30/11	12/13
	Hutchinson	3/15/13	12/31/13		Saint Augustine	9/30/11	10/1/13		Harrisburg	9/12	5/13
L&C	Omaha Zoo	5/1/13	12/31/13	MOTGL	Sinsheim	4/7/11	8/30/13	SAA	Pensacola NAM	1/1/13	6/13
	Victoria DCI	6/14/13	12/31/13		Loch Lomond	7/24/02			San Diego RHF	4/1/13	9/13
	Columbus GA	1/1/13	12/31/13		Albuquerque NM	11/1/13	12/31/13		Shreveport	9/12	4/14
	Erie	9/1/12	8/30/13		Boston MOS	9/1/12	8/31/13		Toronto OSC	10/1/11	12/13
	Pittsburgh CSC	1/1/13	5/31/13	MOTN	Columbus COSI	6/9/12	6/9/13		Vancouver TWS	4/8/12	12/13
LastReef	Saint Paul SMM	5/1/13	6/30/13		Davenport Put	10/18/12	10/17/13	SeaRex	Baltimore MSC	7/1/11	6/30/13
	Sioux Falls	2/1/13	1/30/14		Erie	7/19/12	7/19/13		Fort Worth	10/1/12	9/30/13
	Spokane RP	3/8/13	12/31/13		Hartford CSC	10/1/12	9/13		Hague	12/7/12	12/6/13
	Washington NMNH	1/1/13	12/31/13		Hastings	10/13/12	6/30/13		Saint Paul SMM	7/1/12	6/30/13
	Amneville	4/1/13	4/1/14		Houston MNS	9/1/12	12/31/13		Hampton VASC	9/7/12	9/13/13
	Birmingham UK	3/15/12	12/31/13	MTTM Mummies	Lucerne	6/15/12	6/15/13	Sharks3D	Raleigh	9/7/12	9/13/13
	Bogota Mal	9/25/12	9/25/13		Orlando D SC	2/23/13	12/31/13		Saint Augustine	9/7/12	9/13/13
	Boston MOS	2/15/13	2/15/14		Vancouver TWS	1/1/13	6/30/13		Garden City	6/25/12	6/24/13
	Boston NEA	2/15/13	2/15/14		Chandigarh	1/13/13	12/31/13		Pittsburgh CSC	1/1/13	12/31/13
	Calgary TS	5/26/12	5/26/13		Pensacola NAM	11/8/96			Stockholm	3/1/12	12/31/13
	Chattanooga TA	3/1/13	3/1/14		Speyer Dome	12/5/11	12/31/13		Victoria DCI	5/1/13	10/31/13
	Chicago Imx	1/18/13	1/18/14		Grand Rapids Cel	5/6/11	6/30/13		Al Khobar	5/31/12	5/31/13
	Cincinnati MC	10/5/12	10/5/13		Lansing Cel	10/1/12	11/30/13		Hastings	10/13/12	6/5/13
	Copenhagen	5/15/12	5/31/13		Lubbock SS	12/14/12	6/20/13		Peoria RM	10/20/12	12/13/13
	Davenport Put	2/1/13	2/1/14		Portage Cel	10/1/12	11/30/13		Poitiers Imax 3D	2/1/11	1/31/14
	Eilat Epic	11/1/12	11/1/13		Victoria DCI	1/18/13	6/1/13		Taipei MCRC	6/10/12	6/10/13
	Fort Lauderdale	10/5/12	10/31/13		Alexandria BA	7/1/12	6/30/13		Valencia Spn	12/16/11	8/30/13
	Galveston	5/1/12	12/31/13		Hague	5/1/12	5/1/13		Chicago Imx	8/24/12	6/1/13
	Gatineau	1/19/13	1/19/14		Pittsburgh CSC	1/1/12	12/31/13		Cleveland	11/22/12	12/31/13
	Guayaquil	4/22/13	4/22/14		Speyer Dome	1/1/12	12/31/13		Glasgow	3/30/12	6/1/13
	Hangzhou IC	3/1/13	3/1/14		Sudbury	1/1/13	12/31/13		Houston MNS	1/2/13	12/31/13
	Hartford CSC	3/1/13	3/1/14		Valencia Spn	1/1/12	12/31/13		London SM	11/12/12	12/31/13
	Hastings	6/1/12	6/1/13		San Jose Tech	1/1/13	12/31/13		Melbourne MV	9/14/12	9/13/13
	Houston MNS	6/29/12	6/29/13		Baton Rouge LASM	11/1/11	8/30/13		Philadelphia FI	11/22/12	12/31/13
	Hutchinson	10/5/12	10/1/13		Birmingham UK	11/1/11	12/31/13		Regina	10/5/12	12/31/13
	Kaohsiung NSTM	12/15/12	6/30/13		Bradford	2/14/09	12/13		Sofia CC	9/14/12	9/13/13
	La Coruna	10/1/12	10/1/13		Daqing	9/15/12	9/15/13		Taichung NMNS	1/1/13	12/31/13
	Las Palmas	3/1/13	3/1/14		Jackson MS	3/1/12	5/31/13		Virginia Beach AMSC	11/10/12	12/31/13
	Leon Exp	6/1/13	12/31/13		Moscow BFC	4/9/13	4/9/14		Boston NEA	4/8/11	12/31/13
	Melbourne MV	12/26/12	12/31/13		Philadelphia FI	9/6/12	5/31/13		Budapest CC	1/1/13	12/31/13
	Mobile	4/20/13	9/29/13		Saint Louis SC	5/10/13	12/31/13		Columbus COSI	10/17/12	12/31/13
	Moscow BFC	8/23/12	8/31/13		Seattle PSC 1	5/24/12	5/15/13		Fort Lauderdale	1/1/13	12/31/13
	New Orleans	5/20/12	5/31/13		ND	New Delhi ICC			Galveston	1/1/13	12/31/13

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SpacJunk	Hangzhou Bro	1/1/13	12/31/13	ToFly TOTIA	Hartford CSC	12/1/12	12/1/13	TTA U23D UWT3D	Memphis Pink	3/1/13	3/1/14
	Norwalk	1/18/13	1/16/14		Huntsville USSRC	4/5/13	6/5/14		Mexico City Pap	5/1/13	5/1/14
	Birmingham UK	1/1/12	1/1/14		Jersey City	2/1/13	2/1/14		Raleigh	2/1/13	2/1/14
	Chantilly	12/21/12	7/31/13		Kansas City Sci	4/5/13	10/5/14		Sioux Falls	6/1/13	6/1/14
	Chicago MSI	3/1/13	9/1/13		Kuwait SCK	2/1/13	8/1/13		Sydney WBS	3/1/13	3/1/14
	Chicago UT AP	1/27/12	12/31/13		Louisville SC	11/1/11	5/31/13		Toyohashi	5/1/13	5/1/14
	Chongqing STM	2/2/13	2/2/14		Lubbock SS	3/18/11	5/31/13		San Diego RHF	4/20/12	5/31/13
	Dayton	3/11/13	9/30/13		Lucerne	11/24/11	5/31/13		Paris Geo	1/1/13	6/30/13
	Dearborn	10/3/12	6/14/13		Memphis Pink	3/3/12	5/31/13		Branson	3/1/13	5/12/13
	Eilat Epic	12/7/12	10/31/13		Milwaukee	1/1/13	6/30/13		Eilat Epic	12/7/12	10/31/13
	Fort Worth	5/25/13	11/30/13		Mobile	5/26/12	5/26/13		Greensboro	6/15/11	6/30/13
	Guangzhou MoW	5/1/13	10/31/14		Norwalk	6/21/13	1/16/14		Guangdong	2/1/13	2/1/14
	Huntsville USSRC	6/18/12	4/30/14		Orlando SC	3/1/12	8/1/13		Milwaukee	10/1/12	6/15/13
	London BFI	12/14/12	2/25/14		Phoenix ASC	6/6/13	6/6/14		Nanjing YSTC	2/10/13	2/10/14
	Lubbock SS	5/24/13	12/7/13		Portland OMSI	6/15/11	5/31/13		Poitiers Imax 3D	2/1/13	1/31/14
	Metepec Cpl	3/1/13	9/1/13		Saint Paul SMM	9/28/12	12/31/13		Raleigh	2/2/11	3/31/14
	Orlando SC	11/16/12	11/16/13		San Antonio 3D	9/30/11	5/31/13		Salt Lake City Clark	1/18/13	7/18/13
	San Antonio 3D	1/15/13	6/15/13		Singapore DC	4/1/12	12/31/13		Tijuana	1/1/13	7/22/13
	Taipei AM	1/1/13	12/31/13		Syracuse	5/12/12	8/12/13		Washington NMNH	3/15/13	3/31/14
Tallahassee CLC	2/10/12	5/31/13	Victoria DCI		11/1/11	5/31/13	Vulcania	2/22/02			
Tampa MOSI	9/21/12	5/3/13	Washington NASM		7/1/76		WATE	Katoomba	6/1/97		
Toluca MCIM	3/1/13	9/1/13	Amneville		4/1/13	4/1/14	Whales	Garden City	6/25/12	6/24/13	
Washington NASM	12/21/12	7/31/13	Atlanta FMNH		3/1/13	3/1/14	WildOcea	Eilat Epic	10/31/12	10/15/13	
West Nyack Imx	2/28/13	2/1/14	Birmingham AL		1/25/13	1/25/14		Galveston	4/6/13	12/31/13	
Alamogordo	4/6/13	4/6/14	Bogota Mal		3/1/13	3/1/14		Jackson MS	3/1/12	5/31/13	
Birmingham UK	11/1/11	12/13	Chicago MSI		11/1/12	11/1/13		Saint Paul SMM	5/10/13	6/20/13	
Boston MOS	3/18/11	6/18/13	Columbus COSI		3/1/13	3/1/14	WilDream	McMinnville	6/15/12	6/13	
Cleveland	3/18/11	5/31/13	Denver MNS		2/1/13	2/1/14	Wolves	Shanghai STM Dome	1/1/13	12/31/13	
Columbus COSI	12/26/11	5/31/13	Garza Garcia		3/14/13	3/14/14	WTTR3D	Chicago DST AP	5/26/10	12/31/13	
Davenport Put	5/25/12	5/25/13	Gatineau		4/1/13	4/1/14		Copenhagen	10/15/12	10/15/13	
Detroit MSC	3/1/13	3/1/14	Guayaquil		4/22/13	4/22/14		Dallas PMNS	5/25/13	5/25/14	
Erie	3/14/13	3/15/14	Hangzhou IC		1/25/13	1/25/14		Eilat Epic	9/1/12	9/1/14	
Galveston	11/1/11	12/31/13	Hastings		2/1/13	2/1/14		Jersey City	7/1/11	7/11/13	
Gatineau	9/18/12	5/5/13	Houston MNS		1/25/13	1/25/14	ZionCany	Zion	7/1/08		
Hague	3/18/11	5/31/13	Hutchinson		3/1/13	3/1/14					
Harrisburg	2/1/12	6/30/13	Lehi		1/25/13	1/25/14					

May-June 2013 by Theater


Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	1/1/13	12/31/13	Birmingham AL	Rescue	5/1/12	5/31/13	Budapest CC	Sharks3D	1/1/13	12/31/13
	SeaMonst	5/31/12	5/31/13		FOTB	3/15/13	9/30/13	Calgary TS	FOTB	6/28/13	12/28/13
Alamogordo	TA	4/6/13	4/6/14		RME	9/12	1/14		LastReef	5/26/12	5/26/13
Albuquerque NMMH	FlyMons	9/1/12		Birmingham UK	TOTIA	1/25/13	1/25/14	Chandigarh	GCA	1/1/12	12/31/13
	8/30/13				LastReef	3/15/12	12/31/13		MOF	1/13/13	12/31/13
Alexandria BA	FOTB	3/1/13	7/30/13		Mummies	11/1/11	12/31/13	Changsha Wan	Rescue	1/10/13	1/10/14
	Meerkats	1/1/13	12/31/13		SpacJunk	1/1/12	1/1/14	Chantilly	AirRacer	10/5/12	12/31/13
Amneville	CV	7/1/12	6/30/13	Bogota Mal	TA	11/1/11	12/13		FightPil	12/10/04	7/13
	MOTN	7/1/12	6/30/13		FlyMons	12/1/12	5/30/13		SpacJunk	12/21/12	7/31/13
Apple Valley Imx	LastReef	4/1/13	4/1/14		LastReef	9/25/12	9/25/13	Charlotte DP	Animalop	6/1/13	9/30/13
	TOTIA	4/1/13	4/1/14	Boston MOS	TOTIA	3/1/13	3/1/14		FOTB	1/19/13	7/17/13
Atlanta FMNH	Kenya	3/1/13	12/31/13		GP	7/1/12	6/30/13	Chattanooga TA	FOTB	10/5/12	9/30/13
	Everest	4/1/13	5/30/13		JGWC	7/1/12	6/30/13		GWS	5/24/13	5/24/14
Austin TSHM	FOTB	1/4/13	6/30/13		JIAC	10/5/12	10/4/13		LastReef	3/1/13	3/1/14
	TOTIA	3/1/13	3/1/14		LastReef	2/15/13	2/15/14	Chicago DST AP	WTTR3D	5/26/10	12/31/13
Baltimore MSC	FOTB	1/11/13	1/10/14	Boston NEA	Meerkats	9/1/12	8/31/13	Chicago Imx	LastReef	1/18/13	1/18/14
	RME	9/12	9/13		TA	3/18/11	6/18/13		SeaRex	8/24/12	6/1/13
Baton Rouge LASM	FON	1/1/13	6/30/13		D&W3D	1/1/13	12/31/13	Chicago MSI	AirRacer	10/17/12	10/1/13
	FOTB	10/5/12	10/13		GWS	5/31/13	5/31/14		JTM	1/1/13	6/30/13
Berlin CS	ROF	7/1/11	6/30/13		LastReef	2/15/13	2/15/14		SpacJunk	3/1/13	9/1/13
	DPTP	9/12	8/13	Bradford	Sharks3D	4/8/11	12/31/13		TOTIA	11/1/12	11/1/13
	DPTP	1/13	9/13		DinoAliv	6/1/11	12/31/13	Chicago UT AP	SpacJunk	1/27/12	12/31/13
	Mummies	11/1/11	8/30/13	Branson	Mummies	2/14/09	12/13	Chongqing STM	SpacJunk	2/2/13	2/2/14
	GCA	7/12/12	7/11/13		Ozarks	9/93	12/13	Cincinnati MC	FOTB	2/14/13	7/31/13
	Kenya	3/29/13	12/31/13		UWT3D	3/1/13	5/12/13		LastReef	10/5/12	10/5/13

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Cleveland	LivingSe	1/1/13	12/31/13		Sharks3D	1/1/13	12/31/13	Hutchinson	FlyMons	10/5/12	10/4/13
	SeaRex	11/22/12	12/31/13		TA	11/1/11	12/31/13		Kenya	3/15/13	12/31/13
	TA	3/18/11	5/31/13		WildOcea	4/6/13	12/31/13		LastReef	10/5/12	10/1/13
Columbus COSI	Meerkats	6/9/12	6/9/13	Garden City	SAA	6/25/12	6/24/13		TOTIA	3/1/13	3/1/14
	Sharks3D	10/17/12	12/31/13		Whales	6/25/12	6/24/13	Indianapolis Imx	GWS	5/24/13	5/24/14
	TA	12/26/11	5/31/13	Garza Garcia	GWS	6/11/13	12/31/13	Jackson MS	Mummies	3/1/12	5/31/13
	TOTIA	3/1/13	3/1/14		JGWC	10/4/12	6/6/13		WildOcea	3/1/12	5/31/13
Columbus GA	AirRacer	4/5/12	6/30/13		TOTIA	3/14/13	3/14/14	Jakarta KE	Rescue	4/12/13	4/12/14
	L&C	1/1/13	12/31/13	Gatineau	DPTP	1/13	12/13	Jersey City	FOTB	10/5/12	5/4/13
	RME	9/12	5/13		FlyMons	5/6/13	5/5/14		HOTB	1/14/13	1/13/14
Copenhagen	AirRacer	6/28/12	6/30/13		FOTB	10/5/12	10/4/13		JIAC	10/7/12	10/6/13
	LastReef	5/15/12	5/31/13		LastReef	1/19/13	1/19/14		TA	2/1/13	2/1/14
	WTTR3D	10/15/12	10/15/13		RME	9/30/11	12/13		WTTR3D	7/1/11	7/11/13
Corpus Christi Lex	AirRacer	5/25/12	5/30/13		TA	9/18/12	5/5/13	Kagawa	DPTP	5/13	5/14
	FightPil	5/12/12	7/13		TOTIA	4/1/13	4/1/14	Kagoshima	DPTP	5/1/12	5/1/13
	LOF	5/12/12	6/30/13	Glasgow	FMTTM	6/6/09	5/31/13		DPTP	1/13	12/13
	Rescue	5/1/13	6/30/14		SeaRex	3/30/12	6/1/13	Kansas City Sci	TA	4/5/13	10/5/14
Dallas PMNS	WTTR3D	5/25/13	5/25/14	Grand Canyon DCI	GC	11/1/99	12/13	Kaohsiung NSTM	LastReef	12/15/12	6/30/13
Daqing	Mummies	9/15/12	9/15/13	Grand Rapids Cel	MOTGL	5/6/11	6/30/13	Katoomba	WATE	6/1/97	
Davenport Put	Bugs	10/1/12	9/30/13	Greensboro	UWT3D	6/15/11	6/30/13	Kenner	HOTB	9/15/12	9/14/13
	EarthWin	4/17/13	10/13	Guangdong	LOF	8/1/12	8/1/13	Killeen	DPTP	5/12	5/13
	FON	5/7/13	5/6/14		UWT3D	2/1/13	2/1/14		DPTP	1/13	12/13
	FOTB	2/15/13	8/10/13	Guangzhou MoW	SpacJunk	5/1/13	10/31/14	Kolkata SC	AIWC	1/1/13	1/1/14
	GCA	10/19/12	10/18/13	Guayaquil	LastReef	4/22/13	4/22/14		GCA	1/1/13	12/31/13
	LastReef	2/1/13	2/1/14		TOTIA	4/22/13	4/22/14	Kuwait SCK	TA	2/1/13	8/1/13
	Meerkats	10/18/12	10/17/13	Hague	Alps	6/29/13	10/31/13	La Coruna	LastReef	10/1/12	10/1/13
	OZ	4/26/13	5/17/13		Dolphins	10/11/11	12/31/13	Lansing Cel	MOTGL	10/1/12	11/30/13
	Rescue	6/24/12	2/28/14		FOTB	4/23/13	4/22/14	Las Palmas	LastReef	3/1/13	3/1/14
	TA	5/25/12	5/25/13		GP	5/1/12	5/1/13		LOF	3/15/13	3/21/14
Dayton	AirRacer	3/1/13	6/30/13		LivingSe	12/7/12	12/6/13	Lehi	TOTIA	1/25/13	1/25/14
	Rescue	3/6/13	3/31/14		MOTN	5/1/12	5/1/13	Leon Exp	FlyMons	12/1/12	11/30/13
	SpacJunk	3/11/13	9/30/13		ROF	12/7/12	12/6/13		LastReef	6/1/13	12/31/13
Dearborn	SpacJunk	10/3/12	6/14/13		TA	3/18/11	5/31/13	Loch Lomond	LOLL	7/24/02	
Dearborn THF	FOTB	2/18/13	2/17/14	Hamaoka	DPTP	1/13	12/13	London BFI	DinoAliv	12/14/12	12/31/13
	RME	9/12	9/13	Hampton VASC	AirRacer	10/17/12	9/30/13		SpacJunk	12/14/12	2/25/14
Denver MNS	GWS	6/21/13	6/21/14		FOTB	3/29/13	3/28/14	London SM	SeaRex	11/12/12	12/31/13
	RME	9/12	2/14		ROTLA	9/7/12	9/13/13	Louisville SC	AirRacer	4/19/13	12/31/13
	TOTIA	2/1/13	2/1/14	Hangzhou Bro	Sharks3D	1/1/13	12/31/13		HumanBod	1/1/13	5/30/13
Des Moines	Dolphins	1/1/13	12/13/13	Hangzhou IC	LastReef	3/1/13	3/1/14		TA	11/1/11	5/31/13
	Everest	1/7/13	6/1/13		TOTIA	1/25/13	1/25/14	Lubbock SS	FOTB	3/1/13	8/31/13
Detroit MSC	HumanBod	12/26/12	5/30/13	Harrisburg	DinoAliv	5/17/13	7/31/13		MOTGL	12/14/12	6/20/13
	TA	3/1/13	3/1/14		FOTB	2/1/13	2/1/14		SpacJunk	5/24/13	12/7/13
Dubai MR	DPTP	1/13	11/13		RME	9/12	5/13		TA	3/18/11	5/31/13
Dwingeloo	Bears	1/12	7/13	Hartberg	TA	2/1/12	6/30/13	Lucerne	AirRacer	6/1/13	12/31/13
Ede	GCA	7/19/12	7/18/14		Amazon	7/10/12	6/30/13		Meerkats	6/15/12	6/15/13
Edmonton TWS	Bugs		6/27/13		Bears	2/13	7/13		RATW	11/1/10	12/31/13
	RME	2/15/13	9/13		CRA	7/10/12	6/30/13		TA	11/24/11	5/31/13
Eilat Epic	LastReef	11/1/12	11/1/13		DIA	7/10/12	6/30/13	Lucknow	AIWC	1/1/13	1/1/14
	LOF	12/7/12	10/31/13		Everest	7/10/12	6/30/13		GCA	1/1/13	12/31/13
	Rescue	12/7/12	10/31/13		LivingSe	7/10/12	6/30/13	McMinnville	AirRacer	5/25/12	12/31/13
	SpacJunk	12/7/12	10/31/13	Hartford CSC	FlyMons	4/7/12	6/24/13		FightPil	3/23/12	7/1/13
	UWT3D	12/7/12	10/31/13		LastReef	3/1/13	3/1/14		LOF	3/23/12	6/18/14
	WildOcea	10/31/12	10/15/13		Meerkats	10/1/12	9/13		Rescue	6/1/12	5/31/14
	WTTR3D	9/1/12	9/1/14		TA	12/1/12	12/1/13		WilDream	6/15/12	6/13
Erie	EarthWin	4/21/13	10/13	Hastings	AirRacer	1/1/12	6/30/13	Melbourne MV	DinoAliv	1/6/10	12/13
	L&C	9/1/12	8/30/13		Kenya	6/4/13	12/31/13		FOTB	3/21/13	3/20/14
	Meerkats	7/19/12	7/19/13		LastReef	6/1/12	6/1/13		LastReef	12/26/12	12/31/13
	TA	3/14/13	3/15/14		Meerkats	10/13/12	6/30/13		SeaRex	9/14/12	9/13/13
Fort Lauderdale	FOTB	2/8/13	2/7/14		SeaMonst	10/13/12	6/5/13	Memphis Pink	GWS	6/22/13	6/22/14
	LastReef	10/5/12	10/31/13		TOTIA	2/1/13	2/1/14		LivingSe	1/13/13	12/31/13
	Sharks3D	1/1/13	12/31/13	Houston MNS	AirRacer	1/1/13	12/31/13		TA	3/3/12	5/31/13
Fort Worth	FOTB	12/26/12	12/1/13		FOTB	10/5/12	9/30/13		TOTIA	3/1/13	3/1/14
	LivingSe	12/26/12	12/25/13		LastReef	6/29/12	6/29/13	Metepec Cpl	SpacJunk	3/1/13	9/1/13
	ROF	10/1/12	9/30/13		Meerkats	9/1/12	12/31/13	Mexicali	Dragons	6/28/13	
	SpacJunk	5/25/13	11/30/13		SeaRex	1/2/13	12/31/13		FlyMons	3/1/13	9/30/13
Galveston	DinoAliv	5/25/13	8/11/13		TOTIA	1/25/13	1/25/14		HumanBod	1/14/13	6/30/13
	FOTB	3/11/13	3/10/14	Huntsville USSRC	AirRacer	4/5/12	6/30/13	Mexico City Pap	FOTB	10/12/12	9/30/13
	LastReef	5/1/12	12/31/13		SpacJunk	6/18/12	4/30/14		TOTIA	5/1/13	5/1/14
	OW3D	1/1/13	12/31/13		TA	4/5/13	6/5/14	Milwaukee	FlyMons	1/1/13	5/27/13

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Mobile	FOTB	5/28/13	12/31/13	Regina	TOTIA	2/1/13	2/1/14	Sudbury	LastReef	5/11/12	5/31/13
	TA	1/1/13	6/30/13		UWT3D	2/2/11	3/31/14		SAA	3/1/12	12/31/13
	UWT3D	10/1/12	6/15/13		FlyMons	4/19/13	10/31/13		Arabia3D	10/4/12	5/31/13
	FightPil	1/8/13	5/8/13	Richmond SMV	SeaRex	10/5/12	12/31/13	Sydney WBS	FlyMons	2/8/13	1/31/14
Montreal SC	LastReef	4/20/13	9/29/13		FOTB	5/1/13	4/30/14		FOTB	6/27/13	1/27/14
	TA	5/26/12	5/26/13		CRA	10/5/12	10/4/13		LastReef	5/1/13	5/1/14
	FOTB	2/4/13	10/3/13		AIWC	1/1/13	12/31/13		LivingSe	9/1/12	6/30/13
Moscow BFC	GWS	5/29/13	5/29/14	Saint Augustine	LastReef	1/15/13	1/15/14	Syracuse	MOTN	1/1/13	12/31/13
	DinoAliv	4/9/13	4/9/14		FOTB	1/18/13	1/19/14		Rescue	10/4/12	4/4/14
	LastReef	8/23/12	8/31/13		LastReef	2/1/13	2/1/14		FOTB	3/21/13	6/1/13
	LOF	10/17/11	12/31/13	Saint Louis SC	LOF	9/30/11	10/1/13	Taichung NMNS	LastReef	5/3/12	5/3/13
Mumbai	Mummies	4/9/13	4/9/14		Rescue	9/30/11	10/1/13		TOTIA	3/1/13	3/1/14
	AIWC	2/1/13	1/31/14		ROTLA	9/7/12	9/13/13		TA	5/12/12	8/12/13
	GCA	2/1/13	12/31/13		AirRacer	3/1/13	12/31/13	Taipei AM	SeaRex	1/1/13	12/31/13
Nanjing YSTC	UWT3D	2/10/13	2/10/14	Saint Paul SMM	FOTB	1/18/13	9/2/13		AirRacer	10/10/12	12/31/13
	ND				Mummies	5/10/13	12/31/13		SpacJunk	1/1/13	12/31/13
	GWS	5/24/13	5/24/14		HumanBod	1/1/13	12/31/13		SeaMonst	6/10/12	6/10/13
	HOTB	8/29/06		Saitama SSH	L&C	5/1/13	6/30/13	Tallahassee CLC	FlyMons	4/12/13	10/31/13
New Delhi ICC	LastReef	5/20/12	5/31/13		ROF	7/1/12	6/30/13		FOTB	1/18/13	7/18/13
	FOTB	1/5/13	7/7/13		TA	9/28/12	12/31/13		GWS	6/15/13	6/15/14
	Niagara	7/1/86			WildOcea	5/10/13	6/20/13	Tampa MOSI	SpacJunk	2/10/12	5/31/13
New Orleans	Niagara	5/1/07		Sakai FCSC	DPTP	6/13	6/14		FOTB	2/8/13	2/7/14
	BTBW	10/19/12	1/16/14		DPTP	1/13	12/13		GWS	5/24/13	5/24/14
	LastReef	1/18/13	1/16/14		Salt Lake City Clark	DPTP	8/12	8/13	SpacJunk	9/21/12	5/3/13
Norwalk	Sharks3D	1/18/13	1/16/14	San Antonio 2D	Dragons	6/28/13		Tijuana	Animalop	7/1/10	7/13
	TA	6/21/13	1/16/14		FlyMons	1/4/11	5/13		LastReef	3/1/13	3/1/14
	Rescue	3/8/13			UWT3D	1/18/13	7/18/13		UWT3D	1/1/13	7/22/13
					Alamo			Toluca MCIM	FlyMons	6/1/13	6/30/13
Oklahoma City SMO	3/8/14			San Antonio 3D	FOTB	11/8/12	5/31/13		LastReef	2/1/13	2/1/14
	DinoAliv	3/1/13	3/1/14		SpacJunk	1/15/13	6/15/13		SpacJunk	3/1/13	9/1/13
	FOTB	10/1/12	9/30/13	San Diego NHM	TA	9/30/11	5/31/13	Toronto OSC	FOTB	4/8/13	4/11/14
	Kenya	5/1/13	12/31/13		Bugs	1/21/13	7/3/13		RME	10/1/11	12/13
Orlando D SC	Meerkats	2/23/13	12/31/13		LastReef	6/1/12	6/1/13		TOTIA	5/1/13	5/1/14
	Animalop	11/16/12	11/16/13	San Diego RHF	FOTB	10/5/12	5/31/13	Toyohashi	MOTN	1/1/12	12/31/13
	SpacJunk	11/16/12	11/16/13		RME	4/1/13	9/13		SeaMonst	12/16/11	8/30/13
	TA	3/1/12	8/1/13		TTA	4/20/12	5/31/13	Vancouver TWS	FOTB	3/16/13	9/15/13
Oulu	DinoAliv	1/1/12	12/31/13	San Jose Tech	FOTB	2/9/13	2/8/14		MOE	1/1/13	6/30/13
	U23D	1/1/13	6/30/13		MTTM	1/1/13	12/31/13		RME	4/8/12	12/13
	FOTB	6/1/13	11/30/13		HCBTD	8/17/96		Victoria DCI	FOTB	4/5/13	9/14/13
	LastReef	3/1/13	3/1/14	San Simeon DCI	Mummies	5/24/12	5/15/13		Kenya	6/14/13	12/31/13
Paris Geo	GCA	7/1/12	6/30/13		FOTB	10/19/12	9/13		LastReef	9/27/12	9/27/13
	FOTB	6/1/13	11/30/13		LastReef	1/11/13	1/11/14		MOTGL	1/18/13	6/1/13
	LastReef	5/1/12	5/1/13	Seattle PSC 1	LastReef	3/1/13	3/1/14	Washington NASM	SAA	5/1/13	10/31/13
Parker	Rheged	7/1/00			Rescue	6/30/13			TA	11/1/11	5/31/13
	FightPil	6/8/11	7/13		6/30/14				D&W3D	1/1/13	
	MOF	11/8/96		Shanghai Dome STM	6/30/13			Vulcania	FOTB	4/1/13	9/15/13
Pensacola NAM	RME	1/1/13	6/13		Wolves	1/1/13	12/31/13		SeaRex	11/10/12	12/31/13
	SeaMonst	10/20/12	12/13/13		AirRacer	3/16/13	12/31/13		Vulcania	2/22/02	
	FOTB	4/8/13	1/7/14	Shreveport	RME	9/12	4/14	Washington NMNH	AirRacer	5/25/12	12/31/13
Philadelphia FI	Mummies	9/6/12	5/31/13		RME	9/12	4/14		FOTB	10/5/12	9/30/13
	SeaRex	11/22/12	12/31/13		AirRacer	1/1/13	12/31/13		Rescue	6/9/11	7/4/13
	LOF	1/1/13	6/6/13	Singapore DC	TA	4/1/12	12/31/13		SpacJunk	12/21/12	7/31/13
Phoenix ASC	TA	6/6/13	6/6/14		FOTB	12/15/12	6/14/13	West Nyack Imx	ToFly	7/1/76	
	CRA	1/1/13	12/31/13		GCA	10/31/09	12/31/13		Dolphins	1/1/13	12/31/13
	Dolphins	1/1/13	12/31/13		LOF	4/7/11	8/30/13		Everest	1/1/13	12/31/13
Pittsburgh CSC	FON	6/1/13	5/31/14	Singapore SC	LOF	2/1/13	1/30/14	Zion	FlyMons	5/25/12	5/13
	GCA	1/1/13	12/31/13		LastReef	10/1/12	10/1/13		HOTB	1/1/13	12/31/13
	HOTB	1/1/13	12/31/13		TOTIA	6/1/13	6/1/14		L&C	1/1/13	12/31/13
	JIAC	1/1/13	12/31/13	Sofia CC	SeaRex	9/14/12	9/13/13		Pulse	1/1/13	12/31/13
Poitiers Imax 3D	L&C	1/1/13	5/31/13		Dolphins	8/22/12	12/31/13	Zion	UWT3D	3/15/13	3/31/14
	MOTN	1/1/12	12/31/13		MOF	12/5/11	12/31/13		SpacJunk	2/28/13	2/1/14
	SAA	1/1/13	12/31/13		MOTN	1/1/12	12/31/13		ZionCany	7/1/08	
	SeaMonst	2/1/11	1/31/14	Speyer Dome	Dolphins	3/8/13	9/8/13				
Portland OMSI	UWT3D	2/1/13	1/31/14		GCA	3/8/13	6/30/13				
	MOTGL	10/1/12	11/30/13		GWS	5/24/13	5/24/14				
	TA	6/15/11	5/31/13		L&C	3/8/13	12/31/13				
Quebec	Dragons	6/13/13		Spokane RP	FlyMons	5/19/13	12/31/13				
	LastReef	10/15/12	10/31/13		FOTB	4/26/13	4/14/14				
	Animalop	6/1/13	8/30/13		HumanBod	1/1/12	12/31/13				
	FOTB	10/19/12	10/17/13								
Raleigh	ROTLA	9/7/12	9/13/13								

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	SAA	Shackleton's Antarctic Adventure	2001	NGD
AIWC	Adventures in Wild California	2000		MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Alamo	Alamo: The Price of Freedom	1988		MFF	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D
Alps	Alps: Giants of Nature, The	2007		NGD	Sharks3D	Sharks 3D	2004	3D
Amazon	Amazon	1997		MFF	SpacJunk	Space Junk	2012	3D
Animalop	Animalopolis	2008	3D	K2	TA	Tornado Alley	2011	3D
Arabia3D	Arabia 3D	2010	3D	MFF	ToFly	To Fly!	1976	MFF
Bears	Bears	2001		PCI	TOTIA	Titans of the Ice Age	2013	3D
BTBW	Born to Be Wild	2011	3D	IMAX	TTA	To the Arctic	2012	3D
Bugs	Bugs!	2003	3D	SKF	U23D	U2 3D	2008	3D
CRA	Coral Reef Adventure	2003		MFF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D
CV	Cosmic Voyage	1996		IMAX	Vulcania	Vulcania	2002	unk
D&W3D	Dolphins & Whales 3D	2008	3D	3DED	WATE	Wild Australia: The Edge	1997	MSI
DIA	Dream is Alive, The	1985		IMAX	Whales	Whales	1996	NGD
DinoAliv	Dinosaurs Alive	2007	3D	GSF	WildOcea	Wild Ocean	2008	3D
Dolphins	Dolphins	2000		MFF	WilDream	Wildest Dream, The	2010	NGD
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	Wolves	Wolves	1999	PCI
Dragons	Dragons: Real Myths, Unreal Creatures	2013	3D	B&D	WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D
EarthWin	Earth Wins, The	2013		HFL	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
Everest	Everest	1998		MFF				
FightPil	Fighter Pilot: Operation Red Flag	2004		K2				
FlyMons	Flying Monsters 3D	2011	3D	NGD				
FMTTM	Fly Me to the Moon	2008	3D	nWP				
FON	Forces of Nature	2004		NGD				
FOTB	Flight of the Butterflies	2012	3D	SKF				
GC	Grand Canyon: The Hidden Secrets	1985		NGD				
GCA	Grand Canyon Adventure: River at Risk	2008	3D	MFF				
GP	Greatest Places, The	1998		MFF				
GWS	Great White Shark	2013	3D	GSF				
HCBTD	Hearst Castle: Building the Dream	1996		NGD				
HOTB	Hurricane on the Bayou	2006		MFF				
HumanBod	Human Body, The	2001		NGD				
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF				
JIAC	Journey into Amazing Caves	2001		MFF				
JTM	Journey to Mecca	2009		SKF				
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED				
L&C	Lewis & Clark: Great Journey West	2002		NGD				
LastReef	Last Reef, The	2012	3D	GSF				
LivingSe	Living Sea, The	1994		MFF				
LOF	Legends of Flight	2010	3D	K2				
LOLL	Legend of Loch Lomond, The	2002		SKF				
Meerkats	Meerkats 3D	2012	3D	NGD				
MOE	Mysteries of Egypt	1998		NGD				
MOF	Magic of Flight, The	1997		MFF				
MOTGL	Mysteries of the Great Lakes	2008		SN				
MOTN	Mystery of the Nile	2005		MFF				
MTTM	Molecules to the Max	2009	3D	SKF				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
ND	Neelkanth Darshan	2005		unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD				
OW3D	Ocean Wonderland 3D	2003	3D	3DED				
OZ	Oz the Great and Powerful	2013	3D	WDP				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX				
Pulse	Pulse: A Stomp Odyssey	2002		GSF				
RATW	Ride Around the World	2006		GSF				
Rescue	Rescue 3D	2011	3D	K2				
Rheged	Rheged: The Lost Kingdom	2000		unk				
RME	Rocky Mountain Express	2011		SLC				
ROF	Ring of Fire	1991		MFF				
ROTLA	Raiders of the Lost Ark	2012		PPC				


Marc Fafard directs Max von Sydow in Dragons.

May-June 2013 Bookings Count							
#	Film	#	Film	#	Film	#	Film
48	FOTB	7	Sharks3D	3	Dragons	1	FMTTM
45	LastReef	6	Dolphins	3	FON	1	GC
32	TA	6	Kenya	3	JIAC	1	HCBTD
22	SpacJunk	6	LivingSe	3	MOF	1	JTM
21	TOTIA	6	MOTN	3	ROTLA	1	LOLL
18	AirRacer	6	SeaMonst	2	Arabia3D	1	MOE
15	FlyMons	5	FightPil	2	Bears	1	MTTM
13	DPTP	5	HOTB	2	D&W3D	1	ND
13	Rescue	5	HumanBod	2	EarthWin	1	OW3D
13	RME	5	MOTGL	2	GP	1	OZ
11	GCA	5	WTTR3D	2	JGWC	1	Ozarks
11	GWS	4	AIWC	2	Niagara	1	Pulse
11	SeaRex	4	Animalop	2	RATW	1	Rheged
11	UWT3D	4	Everest	1	Alamo	1	ToFly
10	Meerkats	4	ROF	1	Alps	1	TTA
9	LOF	4	SAA	1	Amazon	1	U23D
9	Mummies	4	WildOcea	1	BTBW	1	Vulcania
8	DinoAliv	3	Bugs	1	CV	1	WATE
7	L&C	3	CRA	1	DIA	1	Whales



Marc Fafard directs Max von Sydow in Dragons.

May-June 2013 Bookings Count

#	Film	#	Film	#	Film	#	Film
48	FOTB	7	Sharks3D	3	Dragons	1	FMTTM
45	LastReef	6	Dolphins	3	FON	1	GC
32	TA	6	Kenya	3	JIAC	1	HCBTD
22	SpacJunk	6	LivingSe	3	MOF	1	JTM
21	TOTIA	6	MOTN	3	ROTLA	1	LOLL
18	AirRacer	6	SeaMonst	2	Arabia3D	1	MOE
15	FlyMons	5	FightPil	2	Bears	1	MTTM
13	DPTP	5	HOTB	2	D&W3D	1	ND
13	Rescue	5	HumanBod	2	EarthWin	1	OW3D
13	RME	5	MOTGL	2	GP	1	OZ
11	GCA	5	WTTR3D	2	JGWC	1	Ozarks
11	GWS	4	AIWC	2	Niagara	1	Pulse
11	SeaRex	4	Animalop	2	RATW	1	Rheged
11	UWT3D	4	Everest	1	Alamo	1	ToFly
10	Meerkats	4	ROF	1	Alps	1	TTA
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www.warrentheatres.com/index.asp

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Wellington, 6003 NEW ZEALAND
Tel: +64-4-388-9939
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Classified Ads

POSITIONS SOUGHT

I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AEI audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

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SHORTS

GSCA calls for award nominations

The **Giant Screen Cinema Association** is seeking nominations for its annual achievement awards for films, marketing efforts, and education. Candidates will be selected by the membership and the awards will be presented at the annual conference and trade show, to be held in Ottawa, ON, Canada in September.

Films released between June 1, 2012, and May 31, 2013, are eligible in six categories: Best Film, Short Subject; Best Film, Feature Length; Best Film for Lifelong Learning; Best Cinematography; Best Sound Design; Best Score. Awards will also be presented for Best Film Launch by a Theater; Best Marketing Campaign by a Distributor; Best Theater Marketing Campaign; Best Education Program. Nominations are also being accepted for Special Achievement in Film.

The deadline for film and special achievement awards is June 14. The deadline for the marketing and education awards is July 7. Details on eligibility and how to make a nomination are available at giantscreencinema.com. Registration for the conference is open at the Web site as well.

GSCA seeks help on DIGSS

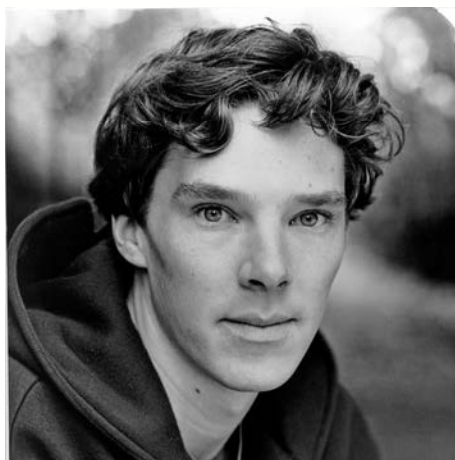
The **Giant Screen Cinema Association** is seeking input from members of the GS community on the **Digital Immersive Giant Screen Specifications (DIGSS)**. The specs seek to help standardize the digital formats used by digital GS theaters and distributors to ensure that the quality for which GS theaters are known is retained as they transition from film to digital projection.

All interested parties, whether members of GSCA or not, are invited to join the discussions at the online forum the association has set up here: [ti-DIGSS02](http://ti-digss02). For more information, see the insert included with this issue of *LF Examiner*.

Cumberbatch narrates *Jerusalem*

Benedict Cumberbatch, the British actor currently starring as the villain in *Star Trek Into Darkness*, and who played

Sherlock Holmes in the recent BBC series *Sherlock*, will narrate the giant-screen film *Jerusalem*. The film, produced by **Cosmic Picture** and **Arcane Pictures** and distributed by **National Geographic Cinema Ventures**, will be released to 15/70 and digital giant-screen theaters in 2D and 3D in September.



Benedict Cumberbatch is narrating Jerusalem.

Atlantic/Attenborough's new films

Atlantic Productions is in pre-production on two new 3D projects to be written and presented by **David Attenborough**: *Natural History Museum* (wt) and *Conquest of the Skies*. Both will be presented on the British Sky 3D network in a long form, with a possible release to giant-screen theaters in 2015 and 2016, respectively.

The former will explore London's famous Natural History Museum, and is expected to start shooting in June for a premiere airing later this year or early next year. Filming for the latter – on which no details were immediately available – will begin in late 2013 for broadcast as two 90-minute episodes in late 2014.

Atlantic and Attenborough have collaborated on five previous projects for TV and the giant screen: *Flying Monsters 3D*, *Penguins 3D*, *Kingdom of Plants 3D*, *Galapagos 3D*, and *Micro Monsters 3D*. All but the last have already been seen on TV in the United Kingdom; the GS version of *Flying Monsters 3D* opened in 2011, and *Penguins 3D* opens this month (see *Premiering on page 14*).

3D conference in Michigan in June

The **National Stereoscopic Association** is holding its 2013 **3D Con** in Traverse City, MI, June 4-10. The meeting will feature a talk by guitarist and 3D photographer **Brian May**, who was one of the founding members of the rock band Queen in 1970. His book of historic 3D stereographs, *Diableries: Stereoscopic Adventures in Hell*, will be published later this year.

The meeting will also feature workshops, image competitions, excursions, and a trade fair. For more information and to register, visit stereoworld.org.

Update on Malick's GS film

Film editor **Billy Weber** tells *IndieWire.com*'s **Diana Drum** that *Voyage of Time*, a giant-screen documentary that director **Terence Malick** is making as a companion piece to his 2011 Oscar-nominated drama *The Tree of Life*, could be released next year. "Voyage Of Time is supposed to come out, I think, [in] 2014. It's all planned, it's got a release, it has a distributor. It's a big IMAX film," Weber said. Little is known about the subject matter, but Weber said it will touch on "the first signs of life, bacteria, cellular pioneers, first love, consciousness, the ascent of humanity, life and death and the end of the universe."

Brad Pitt, who starred in *The Tree of Life*, and **Emma Thompson** have been reported as possible narrators for the project.

Spivet in IMAX in France

The Young and Prodigious Spivet will be released to IMAX theaters in France in October, and may expand to other countries after that. It is being directed by **Jean-Pierre Jeunet**, who directed *Amelie* in 2001. Based on the novel by **Reif Larsen**, *Spivet* is the story of a boy who travels on his own from Montana to Washington, DC, via freight train, to receive an award from the Smithsonian. The film is being produced and distributed by **Gaumont** and stars **Kyle Catlett** in the title role, as well as **Helena Bonham Carter** and **Judy Davis**.